



**Jenna Pakonen**

**THE USE OF VISUAL RHETORICAL FIGURES IN VEGETARIAN FOOD  
ADVERTISEMENTS**

Master's Thesis  
Department of Marketing  
April 2021

Unit Department of Marketing			
Author Jenna Pakonen		Supervisor Tuula Lehtimäki	
Title The use of visual rhetorical figures in vegetarian food advertisements			
Subject Marketing	Type of the degree Master's Degree	Time of publication April 2021	Number of pages 124+3
<p>Abstract</p> <p>The purpose of this master's thesis is to identify how visual rhetorical figures are used when advertising vegetarian food to three possible segments: vegetarians, meat reducers and the mainstream audience. This thesis provides guidance for advertisers as to how to choose visual rhetorical figures for each segment. These conclusions are reached by analysing visual rhetorical figures in existing vegetarian food advertisements and categorizing these advertisements into three groups based on the overall visual complexity of the advertisement. The complexity results from the use of individual visual rhetorical figures that are combined to create the style of the advertisement.</p> <p>The study was inspired by the fact that vegetarianism is a current topic for advertisers and consumers. Consumers are increasingly interested in vegetarian food due to the diet's proven environmental and health impacts and companies are answering this demand by developing and advertising new vegetarian food related products. While the study focuses on how advertisers can best use visual rhetorical figures to advertise their products, this study also benefits the universal wellbeing of the planet, as the vegetarian diet has the potential to positively affect climate change and people's health. Because of this, efficient advertising of vegetarian food is beneficial.</p> <p>A clear research gap emerged during literature review: no research focusing on the visual rhetorical figures utilized by advertisers of one specific product category has been conducted. The study is conducted as a document analysis. 11 advertisements were collected from online sources and analysed based on a theoretical framework about vegetarianism and visual rhetorical figures. As a theoretical contribution, the results of this thesis demonstrate that in addition to visual rhetorical figures, the nature of the textual ad copy has an important role when categorizing advertisements into the three segments. The managerial implications of this thesis suggest that specific types of visual rhetorical figures should be chosen for the vegetarian and mainstream audience segments, but when advertising to the meat reducer segment, a textual ad copy that suggests a change in the viewer's diet should be designed.</p> <p>Advertisements aimed at the vegetarian segment can include complex visual figures and radical ethical claims about the wellbeing of animals and the environment. The least visually complex advertisements are aimed at the mainstream audience, which includes individuals who are not necessarily interested in vegetarianism and may even possess negative attitudes towards the vegetarian diet. The advertisements aimed at the mainstream audience must not moralize the viewer and should not include ethical claims. The advertisements aimed at the meat reducer segment fall between the previous two segments, as they are moderately complex and can include moderate claims about environmental and health issues.</p>			
Keywords Visual rhetorical figures, vegetarianism, print advertising, advertiser, vegetarian print advertising			
Additional information -			

## CONTENTS

<b>1</b>	<b>INTRODUCTION.....</b>	<b>7</b>
1.1	Research background and justification .....	7
1.2	Research question.....	8
1.3	Definitions .....	9
1.4	Methodology and structure of the thesis .....	10
<b>2</b>	<b>VEGETARIAN FOOD PRINT ADVERTISING .....</b>	<b>12</b>
2.1	Consumer print advertising .....	12
2.2	Advertising vegetarian food products .....	14
2.2.1	Advertising to vegetarians .....	15
2.2.2	Advertising to meat reducers .....	19
2.2.3	Advertising to the mainstream audience .....	20
2.2.4	Summary of advertising to the three segments .....	24
<b>3</b>	<b>VISUAL RHETORIC IN ADVERTISEMENTS.....</b>	<b>28</b>
3.1	Visual rhetorical figures and open advertisements.....	28
3.2	Complexity of visual structure, meaning operation richness and metaphors.....	32
3.3	Signs, Icons and Symbols.....	36
3.4	Images and their stylistic properties .....	37
3.5	Use of positive and negative images.....	44
3.6	Summary of theoretical framework .....	45
<b>4</b>	<b>DATA AND RESEARCH METHODS.....</b>	<b>49</b>
4.1	Qualitative research .....	49
4.2	Document analysis as a research method.....	49
4.3	Process of data collection and analysis.....	50
<b>5</b>	<b>RESULTS OF THE EMPIRICAL STUDY .....</b>	<b>58</b>
5.1	Openness .....	58

5.2	Visual structure, meaning operation richness and metaphors .....	62
5.3	The use of signs, icons and symbols .....	70
5.4	Stylistic properties of the advertisements .....	76
5.4.1	Camera angle .....	76
5.4.2	Orientation of objects.....	77
5.4.3	Visual perspective .....	79
5.4.4	Cropping .....	81
5.4.5	Ad layout.....	82
5.4.6	Colour .....	86
5.5	The use of positive and negative images in the advertisements .....	93
5.6	The purpose of visual rhetorical figures in the advertisements .....	96
6	CONCLUSIONS .....	111
6.1	Key results.....	111
6.2	Theoretical contribution .....	113
6.3	Managerial implications .....	115
6.4	Limitations .....	116
6.5	Suggestions for future research .....	118
7	REFERENCES.....	119

## APPENDICES

Appendix 1 Additional information on the advertisements .....	125
---	-----

## TABLES

Table 1: A summary of aspects to consider when advertising vegetarian food products to the three segments .....	26
Table 2: Typology of visual rhetoric (adapted from Phillips & McQuarrie, 2004).....	34

<b>Table 3: Colour associations (adapted from Textile Institute &amp; Best, 2012, pp. 562–565, 602–603) .....</b>	<b>43</b>
<b>Table 4: Summary of theoretical framework .....</b>	<b>47</b>
<b>Table 5: Description of data .....</b>	<b>52</b>
<b>Table 6: Openness of the collected advertisements (adapted from Ketelaar et al., 2008).....</b>	<b>61</b>
<b>Table 7: Visual structure and meaning operation richness of the advertisements (adapted from Phillips &amp; McQuarrie, 2004).....</b>	<b>63</b>
<b>Table 8: Metaphors in the collected advertisements (adapted from Forceville, 2008, pp. 178–204) .....</b>	<b>69</b>
<b>Table 9: Iconic, indexical and symbolic signs (adapted from McQuarrie &amp; Mick, 1999) ....</b>	<b>75</b>
<b>Table 10: Stylistic properties of the collected advertisements.....</b>	<b>84</b>
<b>Table 11: Analysis of colour (adapted from Clayton, 2017; Gorn et al., 1997; Textile Institute &amp; Best, 2012, pp. 112, 562–565, 602–603).....</b>	<b>86</b>
<b>Table 12: The use of positive and negative images in the collected advertisements (adapted from Chowdhury et al., 2008; Schroeder, 2008, pp. 283–287) .....</b>	<b>95</b>
<b>Table 13: Categorization of the collected advertisements .....</b>	<b>97</b>
<b>Table 14: Summary of common visual rhetorical figures in each segment.....</b>	<b>109</b>

## **IMAGES**

<b>Image 1: The McDonald's (McDonald's Veggieburger, 2010) advertisement has distinct characteristics of an open riddle advertisement .....</b>	<b>59</b>
<b>Image 2: The Liza Salad Dressings advertisement (Liza Salad Dressings Cow, 2011) utilizes a comparison for similarity – replacement and comparison for similarity – juxtaposition structures, as well as a simile and an integrated metaphor .....</b>	<b>67</b>
<b>Image 3: The Quorn health (Spiller &amp; Bakhashwain, 2014) advertisement utilizes iconic signs in the form of images of realistic people and meals.....</b>	<b>71</b>
<b>Image 4: The Quorn climate (Gwynn, n.d.) advertisement utilizes a symbolic sign and an iconic sign.....</b>	<b>73</b>
<b>Image 5: The Veganz advertisement (Jordan, 2020) employs an iconic product image, a symbolic chicken and indexical signs referring to a party.....</b>	<b>74</b>
<b>Image 6: The Meatless Farm (Smithers, 2020) advertisement combines vertical and diagonal orientation.....</b>	<b>78</b>
<b>Image 7: The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement places the viewer as an active participant.....</b>	<b>80</b>

<b>Image 8: The Hesburger Soijaveke (Hesburger, 2020) advertisement utilizes white space effectively .....</b>	<b>82</b>
<b>Image 9: The Valio Mifu (Valio, 2020) advertisement uses brown colours to communicate masculinity and earthiness .....</b>	<b>89</b>
<b>Image 10: The high-chroma, bluish turquoise in the Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement paired with the strong-looking elderly woman create an atmosphere of excitement .....</b>	<b>91</b>
<b>Image 11: The low-chroma, greenish turquoise in the Atria Vegyu (Atria, 2018) advertisement creates a relaxed and harmonious atmosphere.....</b>	<b>92</b>

# 1 INTRODUCTION

## 1.1 Research background and justification

The purpose of this thesis is to study visual rhetorical figures in vegetarian food advertisements and identify how visual rhetorical figures are used when advertising to different consumer segments that are interested in vegetarian food. Vegetarianism is a current topic in today's world, which is why the author of this thesis wanted to focus on vegetarian food advertisements. The choice to combine the study of visual rhetorical and vegetarianism stems from the author's own interest in visual arts and advertising, which ended up providing a fruitful direction for the study of vegetarian food advertising.

A clear research gap emerged during literature review. Visual rhetorical figures in advertising have been studied, but the research has not focused on any specific product category. Instead, the studies have collected and analysed advertisements from different consumer product categories. For example, Phillips and McQuarrie (2004) analyse detergent, wine, juice, sweetener, shoe and soymilk advertisements, whereas Forceville (2008, pp. 178–204) analyses beer, dishwasher powder and insurance commercials. During literature review, no studies focusing on advertisements for a specific product category was discovered, not to mention research focusing on vegetarian food advertisements. To cover this gap, the visual rhetorical figures introduced in the book by McQuarrie and Phillips (2008) were chosen as the main areas on which the analysis of the collected vegetarian food advertisements is based.

Vegetarian diet choices have a real impact on the well-being of our planet. For example, Berners-Lee, Hoolohan, Cammack, and Hewitt (2012) have calculated that if all UK citizens started adhering to the vegetarian diet, greenhouse gas emissions could be reduced by the same amount that would result from cutting 50% of the emissions of passenger cars in the UK. In addition to being less taxing for the environment, a vegetarian diet is healthier compared to a diet that is based on meat (Arora, Bradford, Arora, & Gavino, 2017). Thus, it is clear that promoting vegetarian food is important not only from the perspective of the advertiser's profit, but also for the wellbeing of the planet and individual people. This can, however, be a challenging

task considering the fact that vegaphobic attitudes are persistent among some meat-consumers (Vandermoere, Geerts, De Backer, Erreygers, & Van Doorslaer, 2019) and because masculinity is associated with strong pro-meat attitudes and negative attitudes toward vegetarianism (Rothgerber, 2013).

The environmental and health benefits justify why it is relevant to focus this study on the vegetarian food product category. Carefully planned advertisements for vegetarian food can benefit the planet in the long run. The vegetarian diet is more sustainable compared to a meat-based diet, which is why it is important for advertisers to be aware of how their use of visual figures relate to different consumer segments.

## **1.2 Research question**

The research question for this thesis is as follows: How are visual rhetorical figures used when advertising vegetarian food to the vegetarian segment, meat reducer segment and the mainstream audience?

This thesis focuses on the advertiser's perspective. The objective is to provide an overview on what kinds of visual rhetorical figures advertisers should use for different consumer segments. The advertisers in this thesis are private companies who promote their vegetarian food options. The aim of these companies may not be to persuade consumers to become vegetarians, but some companies clearly communicate messages that try to steer consumers into the direction of a vegetarian diet. The advertisements that are collected for this thesis are issued by private companies and not, for example, promotion campaigns issued by NGOs whose main goals are to advocate a vegetarian diet. Advertisements issued by private companies were chosen as topic of study, as consumers face these advertisements on a daily basis.

Based on multiple scientific papers, (e.g. Apostolidis, & McLeay, 2016; Chaiken, 1980; Janda & Trocchia, 2001; Hoek, Luning, Stafley & Graaf, 2004; Laestadius, Neff, Barry & Frattaroli, 2016) three possible purposes for the use of visual rhetorical figures were identified: a.) to attract the attention of the vegetarian segment, b.) to attract the attention of the meat reducer segment and c.) to attract the attention of the mainstream audience.



### 1.3 Definitions

Related to the research question, a few definitions need to be introduced. The study of rhetoric focuses on style over content, indicating that the focus is on how things are said, rather than what is said. In advertising, the style of the advertisement is used to communicate something to the consumer and persuade the consumer to buy the product. With regards to advertising rhetoric, the study focuses on identifying which tools have been chosen to create the style of the advertisement. Even though the study of rhetoric is traditionally associated with texts, the study has been extended to visual images. In advertising this is a rather relevant extension, as advertisements these days rely heavily on visual images as persuasive tools. (McQuarrie & Phillips, 2008, pp. 4–15.) Thus, the focus of this study is to identify what kind of style the rhetorical figures in the collected advertisements form and, based on the visual complexity of the advertisement and theories on what vegetarian advertising should be like, arrive at a conclusion on the intended target segments of the collected advertisements.

A rhetorical figure is an expression that has the characteristic of artful deviation, i.e., it deviates from traditional expectations in some way. The deviation is successful, if it is not considered faulty or illogical in its deviation. The deviation should happen at the level of style instead of content and the deviation can be used in different contexts without much need for modification. (McQuarrie & Mick, 1996.) For example, a visual metaphor can deviate from traditions by linking together two things that are not traditionally seen together.

To summarize, visual rhetorical figures are the tools which advertisers can use to create the style of the advertisement. This thesis takes the visual rhetorical figures introduced in the book by McQuarrie and Phillips (2008) and applies them to vegetarian food advertisements, with the help of theories, for example, on vegetarian motives and tensions (Janda & Trochhia, 2001) and ways in which vegetarianism can be promoted (Laestadius et al., 2016). The studies in the book by McQuarrie and Phillips (2008) introduce advertising rhetorical figures such as colour, icons and symbols, stylistic properties of images and metaphors. In addition to the concepts introduced in the book, some additional concepts from scientific articles have been identified to complement the study of visual rhetoric in advertisements. Examples of these include white space

(Pracejus, Olsen & O'Guinn, 2006) and the use of positive and negative images (Chowdhury, Olsen & Pracejus, 2008).

In this thesis, the concept of vegetarian food includes products that do not include meat (Hoek et al., 2004). Such products include, for example, meat substitutes, vegetarian microwave meals, vegetarian fast food, restaurant meals and plant-based products that substitute dairy products. Meat substitutes are defined as food products that are made of vegetable-based proteins which originate from pulse, cereal protein or fungi (Hoek et al., 2011).

#### **1.4 Methodology and structure of the thesis**

The value that this thesis offers is the combination of the studies of visual rhetorical figures and vegetarian food advertising. As was stated earlier, no research focusing on the analysis of visual rhetorical figures in vegetarian food advertisements was found during literature review, which implies that this thesis can provide valuable information for advertisers on how to choose visual rhetorical figures and create the style of the advertisement in order to enhance the intended message and attract the attention of the desired target segment.

The study is conducted as a document analysis. Document analysis is a useful method, as the analysis process does not affect the data that has already been created for other purposes than for the specific research (Bowen, 2009). The advertisements that serve as the documents for this thesis provide a realistic view on what vegetarian food advertising is like. The criteria that were used to collect the advertisements were based on the definition of vegetarian food and the nature of print advertising. The collected advertisements utilize visual figures to promote a product that is related to vegetarian food. Also, the advertisement must have an image as a dominating element, which ensures that it can be analysed as a print advertisement.

The data consist of 11 advertisements, which were collected from online sources and are introduced in-depth in chapters 4 and 5. The collected advertisements resemble traditional print advertisements by having a high focus on the image (Kotler, Keller,

Brady, Goodman & Hansen, 2012, p. 814) and they could be printed in a newspaper or a magazine.

The conclusion of this thesis is that the categorization into the vegetarian and mainstream audience segments can be done mostly based on the visual complexity of the advertisements. The vegetarian advertisements can communicate radical ethical claims. On the contrary, advertisements aimed at the mainstream audience utilize simple visual rhetorical figures and very moderate, non-moralizing claims. Advertisements aimed at the mainstream audience must be easy to understand, as the viewer may not be interested in investing effort into interpreting the advertisement. It was found that the categorization into the meat reducer segment does not rely on visual rhetorical figures and the complexity of the advertisement. Instead, meat reducer advertisements were discovered to have a textual ad copy that suggests a dietary change, an aspect that could be combined with both simple and complex visual figures.

The structure of this thesis is as follows. In chapter 2, theories on consumer print advertising and advertising to the three consumer segments are discussed. In chapter 3, the visual rhetorical figures that are commonly used in advertisements are introduced. Data and research methods are described in chapter 4, after which the collected advertisements are analysed in chapter 5. Lastly, the conclusions for this thesis are given in chapter 6.

## 2 VEGETARIAN FOOD PRINT ADVERTISING

### 2.1 Consumer print advertising

A company's marketing mix includes the 7P elements of product, price, place, promotion, people, process and physical evidence (Kotler et al., 2012, p. 31). Advertising is an activity related to the company's marketing communications mix, which, in the context of the 7P, falls under promotion activities (Kotler et al., 2012, p. 795). Advertising is defined as paid presentation of ideas, goods or services and it entails, for example, print advertising, audio-visual material, packaging and billboards (Kotler et al., 2012, pp. 777–778). Advertising utilizes visual and verbal tools to portray the product in an alluring light (Rossiter & Percy, 1980).

Advertising is a marketing mix activity mostly used in consumer markets, less so in B2B- markets (Kotler et al., 2012, p. 798). Consumer markets consist of individual decision-makers who buy products for themselves or other consumers in close relationships with them. Companies market products to consumers and compete with a myriad of other companies for the consumers' attention. (Kotler et al., 2012, p. 17.) In the consumer market, the marketer needs to identify a suitable market segment to which the product is to be advertised. A market segment consists of consumers who have common needs and wants. However, it may be difficult to identify these segments, if the customers' needs and wants differ significantly between individuals. (Kotler et al., 2012, p. 368.)

Print advertising entails advertising in newspapers and magazines. The size, colour and illustration of the print advertisement have an important role in defining the impact of the advertisement. The most important aspect of the print advertisement is the picture, which must attract the viewer's attention. (Kotler et al., 2012, p. 814.) In this thesis, the advertisements for the data will be collected from online sources, but the advertisements resemble the traditional print advertisements, as they have a high emphasis on the picture. Being responsible for attracting the viewer's attention, the picture is said to be the most important aspect of print advertising, which is why this thesis will focus on analysing the pictures that vegetarian food advertisements utilize.

Why, then, does this thesis focus on the tools of visual rhetoric utilized by vegetarian food advertisements? Schroeder (2008, p. 278) notes that today's online environment highlights the importance of images in advertising. As consumers browse through the web, they encounter visual experiences, a big part of which is produced by corporations aiming to persuade the customer and communicate about the brand. Today's advertisements are dominated by images, with many including very little text and product information in the written form. (Schroeder, 2008, p. 278–279.) Consumers' purchase intentions are not merely dictated by rational beliefs about product attributes, but responses elicited by pictures are a major factor as well (Mitchell & Olson, 1981). Shepard (1978) points out the power of images as he states that visual imagery has the ability to affect behaviour just as the real experience depicted in the image would. For example, the mental image created by advertising image enables the consumer to make the same judgements about the product that would be made if the product was actually seen in real life (Shepard, 1978).

With regards to the effect of advertisements, a dual loop theory has been proposed. The verbal loop focuses on the written ad copy which focuses on influencing the consumers' beliefs about the brand that is advertised. The second loop, i.e., the visual loop, relies on the fact that visual imagery influences the viewer's imagination and allows for the viewer to imagine themselves doing the action that the advertisement portrays, without any need for a verbal ad copy. The visual loop is just as effective at influencing the brand attitudes as the verbal loop. For example, through advertising images, the consumer can see herself driving a fast car or drinking a tasty soda. (Rossiter & Percy, 1980).

Rossiter and Percy (1980) studied how visual elements in advertisements affect the consumer's product attitude. These authors define product attitude as the level of liking or the affect that the consumer has toward the product. For their study, four print advertisements for a new brand of beer were created. The advertisements varied on the dimensions of high visual versus low visual emphasis and explicit versus implicit belief claims. The researchers found that the most positive product attitude was produced from the advertisement that had high visual emphasis (large picture) and explicit verbal claims (detailed facts about the product). The smallest positive attitude was produced by an advertisement that had low visual emphasis and implicit verbal

claims. The combination of high visual emphasis and explicit verbal claims also produced the highest measures when the subjects were asked about their intention to try the new beer product. (Rossiter & Percy, 1980.) This study is significant as it proves that visual elements have the power to affect consumer response just like verbal claims, indicating that visual aspects are something to which advertisers should pay close attention.

The choice of visual rhetorical figures as the focus of this thesis thus stems from the fact that the picture is the most important aspect of a print advertisement (Kotler et al., 2012, p. 814) and that pictures have the ability to affect the consumer's product attitudes and increase the consumer's intention to try the product (Rossiter & Percy, 1980).

## **2.2 Advertising vegetarian food products**

In this thesis, the visual rhetorical figures in the collected advertisements are analysed with the goal of identifying which consumer segments the visual rhetorical figures and consequently the entire advertisement tries to appeal to. The conclusion about the market segment is reached based on the complexity of the entity that the visual rhetorical figures of the advertisement form. In this thesis, the market segments to which advertisers may aim to advertise their products are vegetarians, meat reducers and the mainstream audience. It is expected that the visual rhetorical tools needed for each segment are different, as the consumers' interest towards vegetarian food products differ between the three groups.

According to Chaiken (1980), there are two possible strategies for processing messages: systematic and heuristic. With the systematic strategy, cognitive effort is needed as the message recipient seeks to understand the message and judge its validity. In systematic processing, the focus is on the content of the message and the judgement is formed based on the characteristics of the message, such as the amount, comprehensibility and validity of the utilized argumentation methods. Systematic strategy is used by people who are highly involved and interested in the topic. (Chaiken, 1980.)

When it comes to the heuristic strategy, much less cognitive processing is needed. A person executing the heuristic strategy has low involvement in the topic and relies on information that is easily available. Persuasion is reached through simple cognitive heuristics instead of the content of the message. The heuristic strategy is more economic, as the effort required is significantly lower than with the systematic strategy. However, the heuristic strategy may result in hasty decisions: messages may be incorrectly accepted or rejected as the correct decision would have required more thorough processing. While in systematic processing the message characteristics are used to form a judgement, the heuristic process focuses on source characteristics, such as the message producer's identity. (Chaiken, 1980.) For example, if a person is not interested in processing an advertisement for a vegetarian food product, they may use the heuristic strategy and disregard the advertisement without any processing. This might be problematic since some vegetarian food advertisements are aimed at the mainstream audience, including meat eaters, who in principle are not interested in including vegetarian products in their diets.

Thus, it can be inferred that the advertisements that utilize simple visual rhetorical figures would be aimed at those who use heuristic processing strategies and who do not want to invest much effort into interpreting the vegetarian food advertisement. The advertisements that employ more complex visual figures would consequently be aimed at the vegetarian or meat reducer segments, as these are the segments that are more interested in vegetarian food products and are more likely to use systematic processing strategies.

### 2.2.1 Advertising to vegetarians

According to Kleine & Hubbert (1993), vegetarianism indicates that the consumer only eats food that does not originate from animals. These authors, however, recognize the complex nature of the term, as they describe how some vegetarians only avoid meat, some avoid also dairy and eggs and some go even as far as avoiding animal products in everyday items such as soap and clothing, in addition to food.

In their study defining food-related attitudes, Hoek et al. (2004) divided consumers into three categories: vegetarians, consumers of meat substitutes and meat consumers.

Vegetarians were classified as consumers who eat meat less often than once a week. In the study, this group also included vegans who do not consume any products that originate from animals. Consumers of meat substitutes were people who consumed at least one meat substituting product during the recording year but who also ate meat regularly, indicating that their diet was not completely vegetarian. Lastly, the study defined meat consumers as people who had not made any dietary lifestyle choices and who did not eat any meat substituting products during the year of data collection. (Hoek et al., 2004.) Meat substitutes were defined as food products that are made of vegetable-based proteins which originate from pulse, cereal protein or fungi (Hoek et al., 2011).

In this thesis, the term “vegetarian” follows the definition made by Hoek et al. (2004) and refers to consumers whose diets exclude animal flesh products. Hoek et al. (2004) define people who avoid all animal products as “strict vegetarians”, a group which is also commonly known as vegans. It is common that all diets include some exceptions, such as vegetarians sometimes consuming fish or an occasional meat product if, for example, nothing else is available. Hoek et al.’s (2004) definition for vegetarianism includes the option that a person is vegetarian as long as they eat meat less often than once a week, leaving room for some flexibility in the definition. These authors also separate vegans from vegetarians, a distinction which is important for advertisers of vegetarian food products, as vegan products have more restrictions regarding ingredients than vegetarian products. However, in this thesis, the vegan group of consumers is included as part of the vegetarian segment, as vegan consumers also follow a vegetarian diet, but with more restrictions.

It is important for advertisers to understand the consumers’ motives for following a vegetarian diet, as they give clear implications on what to communicate in advertisements. Janda and Trocchia (2001) report four motives for vegetarianism: ethical, health, sensory and reference group influence. According to their study, ethical reasons include the concern for the well-being of animals and the perception that killing animals is wrong. This view originates from religious reasons or the perceived immorality of ending the life of another living creature. The vegetarians who mainly think that killing animals is not right may still eat dairy and egg products, as the process of obtaining these products from the animals does not result in the death of the animal.



(Janda & Trocchia, 2001.) Ethical motives also include environmental reasons, meaning that the vegetarian diet is seen as the better choice from the perspective of climate change (Fox & Ward, 2008).

The vegetarian diet has been linked to multiple health benefits, such as a reduced risk of diabetes, high blood pressure and coronary heart diseases (Beilin, 1994). Thus, health vegetarians believe that their diet is beneficial to their health. Sensory reasons include disliking the taste, odour, texture and appearance of meat. When it comes to the sensory reasons, some consumers may avoid even foods that resemble meat, such as meat substituting products. Lastly, related to reference group influence, looking up to someone who calls themselves a vegetarian may motivate an individual to make the dietary choice. (Janda & Trocchia, 2001.) Kleine and Hubbert (1993) also identify socio-cultural trends and media as important reference group facilitators for choosing a vegetarian diet. In addition to the health, ethical, sensory and reference group motives, some consumers adopt the vegetarian diet for spiritual reasons (Fox & Ward, 2008).

Advertisers should be mindful of the fact that vegetarianism is not always an easy way of life even for the vegetarian individual, even though the motives for choosing the vegetarian diet are strong and the diet is something that the individual wishes to accomplish. Janda and Trocchia (2001) discuss the issue by introducing tensions that vegetarians experience. For an advertiser, this discussion provides insight into what kinds of claims the advertisement should communicate in order to make life easier for the vegetarian consumers and thus persuade them to buy the product.

First of the tensions is pragmatism versus integrity, which indicates that the individual struggles with balancing the vegetarian diet and being practical in the everyday life. For example, a person may wish for every product they purchase to be completely free of animal-based ingredients, but sometimes it takes a lot of information search and reading of labels to determine whether the product is suitable. To cope with this tension, an individual may carry out research and focus on buying a few trusted brands that do not use animal-based ingredients. For example, the household's financial situation may indicate that it is not pragmatic to buy merely vegetarian products, as they can be more expensive than the non-vegetarian options. (Janda & Trocchia,

2001.) To deal with this tension, advertisers should provide clear information on their vegetarian food options and make them easily available in order to make it practical for the consumer to use the products.

The second tension, animal welfare versus self-welfare, indicates that sometimes the vegetarian individuals make compromises in their diet in order to keep themselves feeling healthy. For example, specific health situations may indicate that the person must eat some animal protein despite their wish to be completely vegetarian. (Janda & Trocchia, 2001.) Again, if the advertiser wishes to reduce this tension, they should communicate clearly about the health aspects of their vegetarian food options.

The third tension is called individual freedom versus social belonging. This tension describes how it is sometimes difficult to maintain vegetarian views in a world that, for the most part, still eats meat. (Janda & Trocchia, 2001.) This tension demonstrates why it is important to advertise vegetarian food to the mainstream audience, as it makes the vegetarian diet appear normal and more accepted. Broad advertising can also reduce vegaphobic attitudes described by Cole and Morgan (2011), as people see that vegetarianism is a widely accepted diet and present in the everyday life.

Lastly, the tension of abstinence versus pleasure suggests that some vegetarians feel like they are giving up on something by following the vegetarian diet. They may feel, for example, that the vegetarian options in restaurants are boring and tasteless. The tension is reduced when the individual feels like there are multiple vegetarian options available. (Janda & Trocchia, 2001.)

Janda and Trocchia's (2001) research indicates that advertising targeted towards vegetarians should aim at reducing the tensions that vegetarians experience as a consequence of their diet. According to these authors, the tension of pragmatism versus integrity may be reduced by having vegetarian departments in grocery stores and creating separate brand names for vegetarian products.

The tension of animal welfare versus self-welfare can be reduced by labelling products clearly as cruelty-free and proving that animals have not been harmed in the production of the product. Janda and Trocchia (2001) suggest that the tension of individual

freedom versus social belonging can be reduced by affecting attitudes of non-vegetarian people, which has been quite successfully done judging by the increased popularity of the vegetarian diet in today's world. Marketers can use their products and social media to create contacts between vegetarian people, thus creating feelings of social belonging. Health benefits can be emphasized, for example by using celebrity endorsers, which creates a feeling of belonging based on the example of a famous vegetarian individual. Abstinence versus pleasure can be dealt with, for example, by including recipes in the packages of vegetarian products, thus teaching the consumer how to make the food taste good and ensuring that the consumer will buy the product again. (Janda & Trocchia, 2001.)

If the advertiser wishes to advocate the vegetarian diet, the message needs to be constructed based on the fact that the consumer is expected to be interested in vegetarianism. Consumers who already follow a vegetarian diet would most likely fall into Chaiken's (1980) high-involvement category, as they try to look for information about their diets and buy products which fit into it. Thus, advertisers should expect that vegetarian consumers utilize Chaiken's systematic processing strategy, which indicates that the advertisement can be rather complex, as the viewer is interested in investing effort into processing the advertisement.

### 2.2.2 Advertising to meat reducers

According to Janda and Trocchia (2001), in addition to vegetarian consumers, there are also vegetarian-oriented consumers: these individuals have not completely removed meat from their diet, but consciously strive to restrict the amount of meat products they consume. These consumers are also often called meat reducers (e.g., Apostolidis & McLeay, 2016) and flexitarians (De Backer & Hudders, 2015). The term meat reducer will be used in this thesis, as it is more commonly used in scientific papers. Meat reducers are described by Hoek et al. (2011) as consumers who occasionally use meat-substituting products, which is different from vegetarians who use meat-substituting products heavily. When using meat-substituting products, meat reducers prefer that the product's structure, taste and appearance resemble meat, whereas vegetarians often develop a distaste for products that resemble meat too much (Hoek et al., 2011).

Meat reducers value personal health more than vegetarians or meat eaters when it comes to making their purchase choices. Even though vegetarians and meat consumers both make their decisions based on health motives, meat reducers place even more value on personal health compared to vegetarian consumers. For example, meat reducers who purchase Quorn products appreciate the fact that Quorn is low in fat more than vegetarians or meat consumers. Meat reducers are more interested in personal self-interest than universal or altruistic motives, the two of which are commonly attributed to vegetarianism. Ethical reasons do play a role in meat reducers' decision-making, but these reasons are not as dominant as with vegetarians. Meat reducers are interested in replicating traditional recipes with the vegetarian products that they buy. (Apostolidis & McLeay, 2016.) When it comes to animal welfare, the more an individual is concerned with animal welfare, the more likely they are to be vegetarian. Thus, it is not necessarily efficient to target meat reducers by advertising campaigns that promote animal welfare. Meat reducers, however, are more concerned with animal welfare compared to meat consumers. (De Backer & Hudders, 2015.) Even though meat reducers share similar characteristics with vegetarians, De Backer and Hudders (2015) conclude that meat reducers should be treated as a separate group from vegetarians and meat consumers when marketing efforts are planned.

Meat reducers are expected to be interested in vegetarian food products, thus indicating that they would utilize Chaiken's (1980) systematic processing strategy and be motivated to process advertisements that employ complex visual figures. However, meat reducers are most likely less motivated to process complex vegetarian food advertisements compared to vegetarians.

### 2.2.3 Advertising to the mainstream audience

The mainstream audience refers to the broad group of consumers (Laestadius et al., 2016). In this thesis, the mainstream audience includes vegetarians, meat reducers and meat consumers.

The implications for mainstream advertising were found in the study conducted by Laestadius et al. (2016). Related to NGO messages that encourage reduction of consuming meat, Laestadius et al. found that NGOs typically try to keep their

messages positive and appealing to the mainstream. NGO messages aimed at the mainstream audience are crafted in a way that does not make the recipient feel guilty or a subject of moralization. Some informants in this study also noted that the terms vegan and vegetarian should be avoided, as they evoke negative reactions in meat consumers. Instead of radically advocating cutting all meat out of the diet, the NGOs encourage people to reduce eating meat. Some animal protection NGOs noted that the term vegan and vegetarian draw in those consumers who already wish to cut meat from their diets, thus resulting in a positive impact for using the terms. (Laestadius et al., 2016.)

The mainstream perspective indicates that the messages need to be positive and not include radical statements. As the messages are aimed at the mainstream audience, NGOs have to consider what kind of diet the average consumers could realistically adopt, which is why promoting a completely meat-free diet is usually not an option. For example, promoting Meatless Mondays is seen as a campaign that appeals to the mainstream, as it does not propose a radical dietary change, only an inclusion of more vegetables. Dietary changes are a delicate issue for the mainstream, which is why NGOs resort to more modest messages than their agendas would originally indicate. (Laestadius et al., 2016.) As for businesses, if they wish to advertise to the mainstream audience, they would do well to adhere to these same guidelines, even though their goal may not be to change the message recipient's diet but merely to get them to buy and try the product.

Quorn, a meat substitute produced in the UK, provides a great example of a vegetarian meat-substituting product with advertising that appeals to a large audience. Compared to meat products, Quorn is relatively expensive, but still, the products are quite popular. The taste and meat-like texture of the product appeal to both vegetarian and non-vegetarian consumers, even though the non-vegetarians consider the texture unconventional compared to meat. The study identifies that in order to persuade meat eaters and meat reducers, advertising should focus more on promoting the healthiness, ease of use and availability of the product, instead of promoting ethical aspects of the vegetarian diet. It is, however, suggested that the environmental impact of meat substitutes should be communicated to the general public, as the environmental issues do affect consumer choices. This could be done, for example, through certificates and

labels. (Apostolidis & McLeay, 2016). These findings go along with what Leasteadius et al. (2016) write about NGO messages, i.e., that moralization should be avoided, and the mainstream consumers should be targeted through modest messages.

For the mainstream audience, it should be expected that a large part of the segment utilizes Chaiken's (1980) heuristic strategy. When advertising to consumers who do not follow a vegetarian diet, Chaiken's source-oriented strategy could be effective, as these consumers have low involvement with the issue and thus would most likely be better persuaded by a source that is perceived to be a likable expert. This would make the world of vegetarian products an option to be considered also for those who do not wish to invest considerable effort into researching the health benefits, environmental impacts and animal rights issues that are associated with vegetarianism.

When advertising to the mainstream audience, some problems may arise. Vegetarianism still faces negative attitudes, which is why it is important for marketers to be mindful when designing advertisements for vegetarian food. For example, masculinity is still associated with meat consumption (Rothgerber, 2013) and meat consumers sometimes have strong negative and stigmatizing feelings against vegans and vegetarians (Vandermoere et al., 2019). Eating meat is deeply rooted into our society and values, which is why meat-free diets receive negative attitudes (Laestadius et al., 2016).

Cole and Morgan (2011) introduce the term "vegaphobia" in their research about how veganism is portrayed and discussed in British newspapers. The authors define vegaphobia as "derogatory portrayal of vegans and vegetarians". They found that vegaphobia emerges in newspapers as ridicule of veganism and portraying veganism as an act of self-denial. Vegaphobic attitudes also make veganism seem unnecessarily difficult to adhere to, regard veganism as a passing fad, make vegans seem oversensitive and describe them as hostile people. (Cole & Morgan, 2011.)

Vegaphobic attitudes are related to the fear of being morally judged by vegans and vegetarians (Vandermoere et al., 2019). Meat consumers face a moral problem, as they know that eating meat harms animals, but at the same time they like to eat meat. Especially today, when vegetarianism is widely discussed, meat consumers need to

rationalize their meat-consuming habits to themselves. This rationalization happens through the 4Ns, which suggests that eating meat is thought to be natural, normal, necessary and nice. These rationalizations are used to relieve the guilt that omnivores face when indicated that their diet might be morally questionable. (Piazza et al., 2015.) Rothgerber (2013) has also come to this conclusion by stating that meat consumers face pressure to justify their choice of eating meat, as it is becoming increasingly evident that meat consumption is harmful to the environment, health and animal welfare.

In their study, Vandermoere et al. (2019) identify that majority of convinced meat consumers are male and have more vegaphobic attitudes than meat reducers. Meat reducers are more highly educated than convinced meat consumers, have vegetarians in their social networks and have lower vegaphobic attitudes than convinced meat consumers. Vegaphobia has been discovered to be correlated with the person's age: consumers over the age of 30 are more likely to have vegaphobic attitudes than those under the age of 30. (Vandermoere et al., 2019.)

Hoek et al. (2004) as well as Vandermoere, et al. (2019) have made the discovery that women are more likely to be vegetarians than men. Interestingly, Rothgerber (2013) has made the connection between masculinity and pro-meat attitudes: meat consumption, lack of interest in animal rights and disinterest in vegetarianism are seen as parts of masculine behaviour.

Norms associated with masculinity dictate that masculine males are considered to be tough, stoic and emotionally restricted, which explains why masculine males deny the fact that animals suffer from their meat-eating habits. Masculine males are not supposed to express their feelings or show empathy or sensitivity. Masculine men are associated with strength and muscularity, which explains why health justifications are used, as animal protein is thought to be crucial in building up muscles. The previously described masculine justifications for eating meat are related with the masculine norms of stoicism, toughness, emotional restrictions, strength, athleticism and dominance. (Rothgerber, 2013.) Should advertisers of vegetarian food try and make their products fit the masculine norms? Or do advertisers of vegetarian food even try to reach these consumers as they can be so difficult to convince?

Thus, as it emphasizes meat consumption, masculinity can be harmful to one's personal health, the environment and animal welfare. Can masculine men be convinced to make dietary changes? Rothgerber (2013) suggests some ways to do this. First, he suggests that people need to be educated on how gender socialization affects their behaviour. By raising awareness of how masculine norms sometimes unconsciously shape men's pro-meat attitudes, men could be freed to examine other options. Second, women can be enlisted as change agents, as men can be affected by the important women in their lives. As Vandermoere et al. (2019) found that women are more likely to be vegetarians and consumers are less likely to have vegaphobic attitudes if their social networks include vegetarians, vegetarian women could have an important effect in men's lives. Third, men may overestimate how much their fellow males like eating meat, which is why norms should be discussed in order to prevent misperceptions on how masculine men should act. Fourth, vegetarianism can be portrayed in a more masculine light by providing information and persuasive claims that relate to masculine norms, such as autonomy and the freedom to think for oneself. (Rothgerber, 2013.) Advertisers of vegetarian food can benefit from these suggestions and should take them into account when designing advertisements.

#### 2.2.4 Summary of advertising to the three segments

Based on the discussion related to the three segments and consumer advertising, the purpose of this thesis is to identify whether the purpose of the visual rhetorical figures in the collected advertisements is to

- a.) Attract the attention of the vegetarian segment
- b.) Attract the attention of the meat reducer segment
- c.) Attract the attention of the mainstream audience

Advertisers need to be aware of what motivates vegetarians to adhere to their chosen diet. As vegetarians are already interested in buying vegetarian food, these individuals will pay close attention to vegetarian food advertisements and process them according to Chaiken's (1980) systematic strategy. If the product is advertised merely to vegetarians, the claims can be related to environmental, health and ethical reasons and the terms "vegetarian" and "vegan" can be used, as there is no need to fear that



vegetarians feel like they are being moralized by the advertisement (Laestadius et al., 2016).

If the advertisement is aimed at meat reducers, the claims need to be made more carefully. Meat reducers are mindful of their dietary choices, but most likely do not appreciate moralization. As was stated by Apostolidis and McLeay (2016), advertisements aimed at meat reducers should focus on promoting the ease of availability of the product and its health aspects. Meat reducers are interested in their dietary choices, which is why they will most likely process vegetarian food advertisements using Chaiken's (1980) systematic processing strategies. Meat reducers are motivated by self-interest instead of animal welfare or universal values (Apostolidis & McLeay, 2016), which should be considered when advertisements are planned. Due to the nature of the product, advertisements aimed at meat reducers are likely to attract the attention of the vegetarian consumer segment as well, which is why these two categories may overlap despite some of the differences between the two groups.

Lastly, if the purpose of the advertisement is to attract the attention of the mainstream audience, including vegetarians, meat reducers and meat consumers, advertising should be carried out with the mainstream perspective in mind (Laestadius et al., 2016). Thus, no radical ethical aspects should be promoted, and the message should be kept quite modest. As meat eaters most likely are quick to ignore these advertisements due to lack of interest in the topic and use of Chaiken's (1980) heuristic processing, the advertisements should be made visually easy to understand. If a consumer has vegaphobic attitudes described by Cole and Morgan (2011), it is likely that one advertisement will not be able to persuade said customer. However, masculine men might be persuaded by the strategies suggested by Rothgerber (2013).

**Table 1: A summary of aspects to consider when advertising vegetarian food products to the three segments**

	a. Vegetarian	b. Meat reducer	c. Mainstream audience
Definition	Does not consume animal flesh (Hoek et al., 2004)	Consumes meat but makes an effort to reduce the amount of meat they consume (Janda & Trocchia, 2001; Apostolidis & McLeay, 2016)	Vegetarians, meat reducers and meat consumers  The average consumer (Laestadius et al., 2016)
Message processing strategy	Systematic (Chaiken, 1980)	Systematic (Chaiken, 1980)	Heuristic (Chaiken, 1980)
Motives of the segment	Ethical, health, sensory, reference group influence (Janda & Trocchia, 2001)	Personal health (Apostolidis & McLeay, 2016)  Ethical reasons (Apostolidis & McLeay, 2016)  Replicating traditional recipes with vegetarian ingredients (Apostolidis & McLeay, 2016)	Healthiness, ease of use (Apostolidis & McLeay, 2016)
Problems with advertising vegetarian food products to the segment	—	A moderate interest in ethical aspects. Environmental aspects can be promoted, but animal welfare issues resonate more with vegetarians (Apostolidis & McLeay, 2016)	Vegaphobic attitudes (Cole & Morgan, 2011)  Masculinity and pro-meat attitudes (Rothgerber, 2013)
Other aspects to	Tensions: pragmatism vs integrity, animal welfare vs self-welfare, individual freedom vs social belonging,	—	Promoting a completely meat-free diet is not an

---

consider in advertising	abstinence vs pleasure (Janda & Trocchia, 2001)	option (Laestadius et al., 2016).
		How to promote to masculine men (Rothgerber, 2013).
Claims to be used	Environmental, health, Ease of availability, health ethical (Laestadius et al., 2016)	Positive claims, no moralization, moderate claims, avoid the terms “vegan” and “vegetarian” (Laestadius et al., 2016).
		Very subtle environmental claims (Apostolidis & McLeay, 2016)

---

### 3 VISUAL RHETORIC IN ADVERTISEMENTS

#### 3.1 Visual rhetorical figures and open advertisements

Based on the discussion above, it is obvious that promoting vegetarian food is a demanding task for advertisers. Visuals have been chosen as the aspect to be studied based on the fact that advertising relies heavily on visuals. Consumers encounter a myriad of visual advertisements daily, as they scroll through the Internet and social media, browse newspapers and magazines and even as they shop for groceries in retail stores. Thus, in this chapter, the focus is on determining which visual rhetorical methods should be analysed in the empirical part of this thesis when actual vegetarian food advertisements will be studied in order to identify what purpose the visual rhetorical tools serve in the advertisements, i.e., at which segments the advertisements are aimed based on their visual complexity. Wang and Perachhio (2008, p. 205) write that even though it is widely known that images in advertisements have an impact on consumers, pictures used in advertisements are still often selected on an intuition basis. By presenting visual rhetorical figures in this chapter, the purpose is to introduce which kinds of conscious choices advertisers can make when it comes to choosing the visual elements in their advertisements.

To start off, the term advertising rhetoric needs to be defined. As McQuarrie and Phillips (2008, p. 4) state, the practice of rhetoric concentrates on how things are said, rather than what actually is said, thus prioritizing the study of style over content. These authors go back to the teachings of Aristotle in defining that the goal of rhetoric is to identify the means through which the speaker attempts to persuade the opponent. In advertising, the style of the advertisement communicates something to the consumer, with the goal of persuading the consumer to buy the product. Thus, in the study of advertising rhetoric, the goal is to recognize which tools marketers can choose from in order to create the style of the advertisement. In the case of print advertising, these tools include, for example, ad layouts and pictorial style. The study of rhetoric is often associated with written text. However, as print advertisements these days rely more on visual images than text, the advertisements can be considered pictorial texts. Although some words are included, it is often the picture that is the most effective persuasive tool. (McQuarrie & Phillips, 2008, pp. 4–15.)

McQuarrie and Mick (1996) define visual rhetorical figure as an expression which deviates from expectations (artful deviation), is not considered faulty or illogical in its deviation, happens at the level of style rather than content and can be used in different contexts and related to different contents without need for modification. These visual rhetorical figures will be introduced in this chapter.

Scott (1994) proposes that if advertising images are thought to be rhetoric in their nature, they need to possess three characteristics. The visual elements must be such that they can be used to invent a complex argument, meaning that the visual elements need to be capable of representing concepts from the real world. The arrangement of the visual elements must be possible in a way that guides the order of argumentation in the advertisement. For example, the visual elements can be arranged to represent the Western order of reading, thus starting from the upper left corner and guiding the viewer to finish at the lower right corner. Lastly, it must be possible to choose the visual elements in a way that their combined style gives clues to what the marketer wants to communicate. (Scott, 1994.)

McQuarrie and Mick (1999) explain the importance of studying visual rhetorical figures by identifying two types of response that visual figures can elicit in consumers. Elaboration indicates how much cognitive activity the stimulus, i.e., the advertising image, causes in the consumer. McQuarrie and Mick (1996) propose that visual rhetorical figures increase elaboration in the viewer. The second consumer response is pleasure, which, according to McQuarrie and Mick (1999), results from the artfulness of the figure. The viewer of the image finds pleasure as he or she is able to decipher a text that calls for interpretation and can have multiple meanings. McQuarrie and Mick (1999) found that advertisements with visual rhetorical figures increased the positive attitude toward the ad of the test subjects, which indicates that the study of visual rhetoric is important in advertising and can be useful for advertisers of vegetarian food products.

There is need to consider the history of advertising with regard to their use of visual rhetorical figures. For an overview on what advertising is like today and how it has developed, this thesis refers to Phillips and McQuarrie (2002) who identified how magazine print advertisements evolved between 1954 and 1999. The first observation

these authors make is the fact that rhetorical figures were present in print advertising throughout the time period. However, the complexity of these rhetorical figures has increased over time. Nowadays, there is more layering of multiple rhetorical figures and less verbal anchoring, indicating that the advertisement does not give specific instructions on how to interpret the rhetorical figures it uses. (Phillips & McQuarrie, 2002.)

Related to the decreased use of verbal anchoring, advertisements nowadays seem to trust that the consumer has enough contextual knowledge to interpret the ad. Thus, it appears that advertisers are more willing to take the risk of the viewer not understanding the rhetorical figure. (Phillis & McQuarrie, 2002.)

Thus, advertisements today are increasingly more complex through layering of multiple rhetorical figures, lack of verbal anchoring and reliance on context. Why is this? Phillips and McQuarrie (2002) propose that this could be due to the fact that advertisers wish to communicate things that have previously been considered unspeakable or problematic. For example, some embarrassing topics such as constipation and diarrhea can be portrayed through visual metaphors, where a rabbit represents diarrhea and a turtle represents constipation (Phillips & McQuarrie, 2002). One of these delicate issues could also be vegetarianism, as it is a very private choice for an individual, but also an important one for environmental reasons and should thus be handled with care (e.g., Janda & Trocchia, 2001; Berners-Lee et al., 2012). Another reason why complex visual rhetorical figures are used is that they increase pleasure and elaboration of the message in the viewer, indicating that the viewer needs to invest more cognitive effort into interpreting the ad and feels pleasure as he or she is able to solve the message (McQuarrie & Mick, 1996). As the number of complex advertisements consumers face has increased over time, consumers have also become more skilled at processing even the more complex advertisements. However, the increased number of advertisements also indicates that consumers are not very interested in them anymore. (Phillips & McQuarrie, 2002.)

Heavy use of rhetorical figures often results in the advertisement being classified as an open advertisement. It is nowadays rather common for advertisements to be open, meaning that they do not guide the viewer toward one specific interpretation. Open

advertisements usually have a visual element with multiple possible interpretation options as the main element, have rhetorical figures with little explanations, include no verbal anchoring in the form of ad copy that would guide towards a certain interpretation, have no visual representation of the actual product and have low brand anchoring, meaning that the brand is only visible through small logos or verbal copy. (Ketelaar, van Gisbergen & Beentjes, 2008.)

Openness increases the viewer's ability to recall the product later. Interestingly, advertisements that do not depict the product physically induce a greater product recall than advertisements that have explicit headlines to guide towards an interpretation. Open advertisements have a negative effect on creating interpretations: open advertisements come with the risk that viewer cannot interpret the advertisement, or they arrive at an interpretation that is not intended by the creator of the advertisement. Open advertisements have also been discovered to evoke more negative attitudes towards the advertisement and the brand because they do not guide towards a correct interpretation. (Ketelaar et al., 2008.) Also, Phillips and McQuarrie (2004) remind us that too much complexity in an advertisement may make it impossible for the viewer to comprehend, thus cancelling the positive impacts of the visual figures. These findings align with the study conducted by Rossiter and Percy (1980), which indicates that the viewers had the most positive product attitude when shown an advertisement with a large visual element and explicit verbal claims, indicating that even though the ad had open elements in the form of high visual emphasis, the advertisement also provided guidance in the form of verbal claims about the product. For advertisers of vegetarian food products, the use of open advertisements can be risky, especially considering the fact that some consumers have strong attitudes towards vegetarian products. If the advertisement leaves room for multiple interpretations, the advertiser's message might be interpreted in an unintended way.

As Ketelaar et al. (2008) state, an important element of an open advertisement is the emphasis on visuals. An open advertisement can be a riddle advertisement, a story advertisement, an issue advertisement or an aesthetic advertisement. A riddle advertisement contains a clue according to which the viewer is supposed to arrive at a certain interpretation of the advertisement. A story advertisement depicts a part of a story or an event, which invites the viewer to interpret what is happening in the

situation, how the story ends and how it started. An issue advertisement includes messages that are not necessarily related to the advertised product. The issue advertisement steers the viewer to form a conclusion about a political, social or philosophical issue and the brand is visible only through a small logo or some other subtle element. Lastly, an aesthetic advertisement is meant to be appealing to look at and it usually does not aim at arousing specific interpretations in consumers. The advertisement is mainly meant to be an art piece that awakens feelings of pleasure in the viewer. (Ketelaar et al., 2008.) The purpose in this thesis is to identify whether the collected advertisements can be classified as open advertisements and which type of open advertisement they are.

### **3.2 Complexity of visual structure, meaning operation richness and metaphors**

In the article by McQuarrie and Mick (1996) the authors introduce, for example metaphor, rhyme and irony as rhetorical figures. All rhetorical figures can be divided into schemes and tropes. Schemes use excessive regularity to deviate from expectations whereas tropes deviate by utilizing irregularity. For example, rhyme is a scheme and metaphor a trope. (McQuarrie & Mick, 1996.) McQuarrie and Mick (1999) expand their study of rhetorical figures to visual rhetorical figures. They take the same model of schemes and tropes and apply it to advertising images, stating that powerful visual figures utilize multiple rhetorical figures.

Phillips and McQuarrie (2004) emphasize that advertising is a form of communication that persuades through the use of pictures. Phillips and McQuarrie propose a matrix which depicts ways in which visual rhetorical figure can be formed. The first dimension of the matrix is visual structure, which describes how the elements of the advertisement's rhetorical figures are portrayed. Visual structure consists of three possible ways of arranging the elements: juxtaposition, fusion and replacement. Juxtaposition is the simplest of these, depicting two images side by side in order to create comparison between the two elements. Fusion is a more complex method, as it combines two elements into one in a surprising way. Replacement is the most complex way, as in it one of the elements replaces the other in a way that is supposed to remind the viewer of the absent image, thus demanding interpretation and processing from the viewer. (Phillips & McQuarrie, 2004.)



The second dimension, meaning operation, is measured in richness of the rhetorical figure, whereas visual structure is measured in complexity. Meaning operation consists of three possibilities: connection, comparing for similarity and comparing for opposition. These are the possible subjects of cognitive processing that happens when the viewer tries to understand the picture in the advertisement. Connection is the least rich and ambiguous of these, with the aim of having the consumer create a link of association between the elements in the advertisement. The elements are not to be compared to be similar or different from each other: the goal is to merely draw a connection between them. Similarity comparison aims at making the consumer see that two images are similar to each other, whereas opposition comparison makes the consumer see that one image is not like the other in some way. Opposition comparison is the richest of these three, indicating that it can be interpreted in multiple different ways. The two dimensions and their subcategories create nine types of visual figures, which are portrayed in the following table. (Phillips & McQuarrie, 2004.)

**Table 2: Typology of visual rhetoric (adapted from Phillips & McQuarrie, 2004)**

		MEANING OPERATION RICHNESS		
		→		
VISUAL STRUCTURE COMPLEXITY ↓		Connection	Comparison for similarity	Comparison for opposition
	Juxtaposition	A and B are portrayed together to form a connection through juxtaposition	A and B portrayed side by side to draw attention to their similarities	A and B are portrayed side by side to show that A is not like B
	Fusion	A and B are connected by fusing one part of A with B	A and B are fused together to show that A is like B	A and B are fused to show that they are not like each other
	Replacement	Present image A calls to mind the absent image B, creating a connection between the two	Present image A is like absent image B	Present image A is not like absent image B

Related to the matrix above, similarity structures, i.e., metaphors were chosen as a topic of detailed analysis in this thesis, because metaphor is an efficient tool for advertisers to portray their products in a positive light (Forceville, 2008, p. 178) and is thus likely to be found in the collected advertisements. Metaphor is also the visual rhetorical figure that is introduced in depth in McQuarrie and Phillips (2008) book about visual rhetoric, which indicates that it is a commonly used visual rhetorical figure in advertising. Furthermore, analysing all visual tropes and schemes would be an unreasonably demanding task for the purposes of this thesis, which is why the commonly discussed metaphor was chosen as a topic of analysis. When the advertisement includes a visual element that calls for interpretation, the viewer finds

the advertisement more artful and cleverer compared to an advertisement without hidden meanings indicated by the use of visual rhetorical tools. Advertisements with tropes and schemes create a more positive attitude towards the ad in the viewer compared to advertisements that do not use these visual rhetorical figures. Thus, even though the use of metaphors increases the likelihood of the consumer not fully comprehending the advertisement, metaphors also increase positive attitude towards the advertisement once the interpretation has been made. (McQuarrie & Mick, 1999.)

Forceville (2008, pp. 178–179) states that a metaphor is an effective tool in attracting the attention of consumers in today's world, where there is a lot of competition for said attention. A metaphor combines two phenomena that belong in different categories to be one entity. When interpreting a metaphor, it must be possible to discern the target phenomenon and the source phenomenon from each other. It must also be possible to integrate some of the source's characteristics onto the target and thus make the source and the target match in an understandable way. The simplest metaphor is presented verbally as "A is B". (Forceville, 2008, pp. 179–180.) In advertising, metaphors must be executed in a way that the brand can be recognized (Forceville, 2008, p. 182). The advertiser usually wants to ensure that the viewer recognizes the metaphor and thus guides the viewer by first showing the source domain and then revealing the target (Forceville, 2008, p. 196).

Forceville (2008, pp. 182–195) introduces four types of pictorial metaphors: hybrid metaphor, integrated metaphor, contextual metaphor and simile. The hybrid metaphor combines the target and the source into one entity that cannot realistically exist, for example a picture of earth with the upper half replaced by a burning candle (Forceville, 2008, pp. 182–194). Integrated metaphor changes the product in question: the target product is depicted in a position that resembles the source phenomenon and thus draws connections between the two (Forceville, 2008, p. 194). For example, wine glasses can be presented in the form of drooping tulips in a vase, which indicates that by using the right dishwasher solution, the wine glasses are protected from the harmful effects of washing. In the case of integrated metaphor, the source (i.e., the tulips) is not visible in the advertisement. (Forceville, 2008, p. 189.) There may, however, be a problem with using hybrid and integrated metaphors in advertising: the product may appear as

faulty and unrealistic due to the hybridization of two phenomena (Forceville, 2008, p. 194).

Contextual metaphor, like integrated, leaves the source without visual representation. The source can be inferred from the context in which the target product is presented. (Forceville, 2008, pp. 194–195.) For example, a beer bottle can be depicted in the hand of a runner in the same way as the Olympic torch would be, thus evoking the idea that the brand of beer is as necessary in the Olympics as the torch itself (Forceville, 2008, p. 186). Simile metaphors include both the target and the source. The resemblance between the two can be communicated, for example, by showing that they are similar in colour, posture, size, style of drawing or function. (Forceville, 2008, p. 195.) For example, a silver car and silver train can be presented to be driving alongside, indicating that the car comes with the same comforts of travelling as the train (Forceville, 2008, pp. 189–190).

Sometimes the advertiser does not force any metaphors on the viewer, but still gives a chance to construct one if the viewer so desires. For example, a car commercial that depicts a car driving over bridges can be interpreted as a metaphor for the car being a bridge to something, but the bridges can also be seen just as a normal part of driving on roads. (Forceville, 2008, p. 196.) Visual metaphors can be an effective tool for advertisers of vegetarian food products, as they enable the advertiser to draw connections between their product and positive associations which they want to initiate in the viewer.

### **3.3 Signs, Icons and Symbols**

McQuarrie and Mick (1999) define that signs always represent something, i.e., their object. These authors differentiate three types of signs: iconic, indexical and symbolic. Iconic signs represent their object rather accurately. Indexical signs utilize causality in referring to their object, for example by referring to the presence of fire by portraying smoke. Symbolic signs are arbitrary in that they refer to their objects through consensus and convention. (McQuarrie & Mick, 1999.) In this thesis, with regards to icons and symbols, the purpose is to identify whether the advertisements attempt to represent reality accurately through the use of iconic images, or if the visual elements

are more symbolic or indexical, thus requiring more complex processing from the viewer.

According to Scott (1994) a symbol is a visual that represent something through convention, instead of the exact resemblance to the natural world. Examples of such symbols include maps, pictures and words. Symbols require cognitive processing from the viewer, as the symbol does not necessarily portray nature precisely and the viewer needs to be aware of the conventions of how some real-life subjects are drawn. Symbols go beyond pointing to objects in real life: the system of symbols is complex and socially constructed, indicating that they can possess multiple meanings. (Scott, 1994.)

Scott (1994) distinguishes icons from symbols. Iconic pictures are easily understood to refer to an object or experience in the natural world. An iconic image is not stylized, and it doesn't have metaphorical elements (Scott, 1994). A sign is an icon when it represents and imitates the object it refers to. For example, an accurately drawn horse is easily recognized to represent a real-life horse. A sign is a symbol when the sign does not explicitly resemble the object and the meaning of the sign cannot be interpreted merely by looking at the sign. For example, letters of a foreign language cannot be understood without understanding the socially constructed agreement on what the letters and words represent. (Larsen, 2008, p. 72.)

### **3.4 Images and their stylistic properties**

Related to visual rhetoric, Wang and Peracchio (2008, p. 211) define stylistic properties as a set of factors that together dictate how the image is viewed. In this chapter, the stylistic properties of camera angle, orientation of objects, visual perspective, cropping, ad layout and colour are introduced according to Wang and Peracchio (2008, pp. 211–221).

When it comes to camera angle, consumers attach different evaluations to products based on whether they are photographed from a low camera angle or a high camera angle. Products viewed from a low camera angle appear to be higher than the viewer, making the viewer look up to the product. This upward angle elicits more positive

evaluations from the viewer, making the viewer see the product as something to be preferred over other options. If the product is viewed from a high, downward-facing camera angle, the image elicits more negative assessment from the viewer. This is due to the fact that the viewer seems to look down on the product. (Wang & Peracchio, 2008, p. 211.) If the product is viewed from the eye level, the evaluation falls between the other two extreme camera angles: viewed from the eye level, the product is assessed more positively than a product viewed from a downward-looking camera angle, but more negatively than a product viewed from an upward-looking angle (Meyers-Levy & Peracchio, 1992). What is interesting, is the fact that Meyers-Levy and Peracchio (1992) suggest that consumers with low motivation to process the advertisement pay more attention to the camera angle than those with high motivation, indicating that the camera angle could prove to be an important tool for marketers of vegetarian food products when trying to persuade consumers with vegaphobia or other negative attitudes towards vegetarian products. If the consumer is already highly motivated to process the advertisement, he or she will most likely assess the product based on the true merits of the product, rather than camera angle (Meyers-Levy & Peracchio, 1992).

Related to camera angle, Schroeder (2008, p. 280) introduces the concept of snapshot aesthetics that is often used in today's photography. Snapshots are unplanned, unposed photographs that depict moments from the daily life. With the development of cell phone cameras, snapshot photography has become a central style of photography in marketing. Some aspects of the snapshot style include the picture being out of focus, the image being randomly framed, and the model portrayed as semi-posed, possibly even with eyes closed. (Schroeder, 2008, pp. 281–282.)

Schroeder (2008, pp. 281–282) proposes that the snapshot style increases the realism of the photograph. By using snapshot imagery, advertisers can create an atmosphere of authenticity and show how the brand fits into the life of the “average consumer”. If the advertisement utilizes snapshot imagery, the consumer may associate the qualities of sincerity and honesty to the product. Additionally, the product appears as casual, something that does not require formal circumstances to be consumed and enjoyed. (Schroeder, 2008, pp. 281–282.) Schroeder (2008, p. 283) proposes that snapshot style images make brands appear as up to date, making this kind of images especially useful

in promoting new trends. This is rather easily observed in today's social media, where content creators post images that look like they have not been planned beforehand, often featuring some promotional aspects through promotional collaboration with corporations. Snapshot aesthetics could be used by advertisers to draw a connection between everyday life and the choice of vegetarian food and to demonstrate that the choice of vegetarian diet is trendy.

Orientation of objects, according to Wang and Peracchio (2008, p. 214) refers to whether the object of the advertisement is oriented vertically or diagonally in the scene depicted in the advertisement. Vertical orientation is associated with assessments of power and potency, whereas diagonally oriented objects are perceived to be more dynamic and active (Wang & Peracchio, 2008, p. 214). Peracchio and Meyers-Levy (2005) note, however, that the processing of orientation of objects does not happen spontaneously. Instead, these two researchers found that orientation has an effect if the viewer processes the image extensively and is given some clues as to how the image is to be interpreted, for example through textual elements.

Visual perspective, according to Wang and Peracchio (2008, p. 215), refers to whether the advertisement utilizes self-reference techniques that would help the viewer see the product in the advertisement related to their own life. Meyers-Levy and Peracchio (1996) make a distinction between whether an advertisement positions the viewer to be an active participant (high self-reference) in the advertisement or merely a passive observer (low self-reference). Meyers-Levy and Peracchio (1996) state that when the photo is shot from the perspective of an active participant and the ad copy is written using third-person perspective (he/she), the viewer assesses the advertisement in a positive way. Also, the combination of active participant photo and second-person ad copy (you) elicit positive reactions. Interestingly, when the photo and ad copy are both using high self-reference methods (active participant and second-person wording), the viewers' responses were no longer favourable. Product evaluations were also negative when the self-reference in the advertisement was extremely low, using the bystander perspective in the picture and employing a third person view in the ad copy. (Meyers-Levy & Peracchio, 1996.)

Cropping of a picture, according to Peracchio and Meyers-Levy (1994), creates ambiguity. An ambiguous image calls for interpretation and provides multiple possible ways of fulfilling the incomplete picture (Wang & Peracchio, 2008, p. 218), thus calling for more extensive processing from the viewer (Peracchio & Meyers-Levy, 1994). In line with how McQuarrie and Mick (1999) state that the viewer experiences pleasure when being able to successfully interpret the meaning behind a rhetorical figure, Peracchio and Meyers-Levy (1994) state that the viewer has more positive feelings about the product if the image is cropped and invites interpretation. However, Peracchio and Meyers-Levy (1994) again state that the positive evaluation emerges only when the viewer is motivated to process the image, the cropped image is not directly relevant to the claims the advertisement tries to make and the most relevant image is portrayed as uncropped. If the relevant image is too cropped, the interpretation required by ambiguity may become too taxing, thus making it difficult for the viewer to decipher the claims of the advertisement. (Peracchio & Meyers-Levy, 1994.)

Another interesting aspect to studying how images are cropped in advertisements is the use of white space. As Pracejus et al. (2006) define, white space is a visual trope and, in an advertisement, it presents as an intentionally open, empty space between the design elements. White space can be used in order to communicate that the product is elegant, honest, powerful, modern, worthy of trust, related to leadership or somehow related to an upper-class lifestyle. (Pracejus et al., 2006.) White space can, for example, be a blank studio backdrop or a blank background, but it does not have to be white in colour, as long as it is empty and meant to convey meaning (Schroeder, 2008, p. 292).

In their study, Pracejus, et al., (2006) asked designers of advertisements what they aim to communicate through the use of white space: the most common answers were brand prestige, market power, trustworthiness, industry leadership and brand quality. White space was also seen to be most effective when used in large-scale print advertisements, as that is when the presence of negative space is most noticeable. In addition to the meanings that designers try to convey, consumers interpret white space to mean that the company is large, comes with low risks and has a large market share. (Pracejus et al., 2006.)



Peracchio and Meyers-Levy (1997) separate two options for ad layout: integrating the image and the textual claim in the advertisement or separating them into two distinct elements. In their research, when the text of the ad copy was rich and narrative in nature, thus requiring more resources for successful processing, the persuasion achieved by the advertisement increased when the ad copy and image were integrated in the layout. This happened because the image gave the viewer clues as to how the ad copy should be interpreted and thus made it easier for the viewer to decipher the right meaning from the entire advertisement. However, when the ad copy was written in a concise, factual manner, the persuasion was greater when the image and ad copy were separated into the image and block of text under the image. Both of these implications were true only for highly motivated viewers: Viewers with low motivation tend to use simpler heuristics to interpret the advertisement. (Peracchio & Meyers-Levy, 1997.) Even though the verbal ad copy will not be the subject of in-depth analysis in this thesis, it is important to note that different types of copy and layout combinations can produce positive product evaluations.

Colour is presented by Meyers-Levy and Peracchio (1995) with the focus on how black-and-white pictures elicit different responses than full-colour or colour-highlighted pictures. This view is rather outdated since the majority of print advertisements these days employ colour. However, as there still are advertisements that utilize black-and-white colour schemes or only white and some other colour, a few notions can be highlighted from Meyers-Levy and Peracchio's (1995) research. First, full-colour advertisements and colour-highlighted advertisements that use colour to highlight some part of a black-and-white image are considered to increase attention and persuasion in the viewer. When the processing motivation of the viewer of the advertisement is low, the use of colour indicates that the viewer will see the product in a favourable manner. However, if the viewer is already inclined to process the advertisement critically, the use of colour can take cognitive resources away from critical evaluation and thus result in less favourable product evaluations. (Meyers-Levy & Peracchio, 1995.)

In print advertisements, the choice of colours is an important decision for advertisers. Gorn, Chattopadhyay, Yi and Dahl (1997) have identified what kinds of feelings colours evoke. These authors consider colours with regards to their three properties,

i.e., hue, chroma and value. Hue refers to the colour's pigment, such as red, blue and yellow. (Gorn et al., 1997.) Chroma describes how intense the colour is. The more intense a colour, the less grey has been mixed into it. (Gurney, 2010, p. 74.) Grey is a neutral colour with the lowest possible chroma, whereas, for example, a bright red has high chroma (Clayton, 2017). If the chroma of the colour is low, the colour appears rather dull, whereas high chroma colours appear to be rich and deep. Value, on the other hand, describes how light or dark the colour is: Low value colours appear as though some black colour has been mixed into the original colour, whereas high value colours are more pastel in their appearance, as though they have been mixed with the colour white. (Gorn et al., 1997.)

Gorn et al.'s (1997) research demonstrates why the choice of colour is an important one. Advertisements with colours of high value cause feelings of relaxation in the viewer. Feelings of relaxation increase liking for the advertisement, which, in turn, increases liking for the brand. Whereas value elicits feelings of relaxations, high chroma colours cause feelings of excitement in the viewer. Higher chroma colours also increase liking towards the advertisement. Lastly, the researchers found that the red hue elicits modest feelings of excitement, but they did not find statistical support for their hypothesis that the blue hue would elicit feelings of relaxation. Interestingly, hue has no effect on liking towards the advertisement or brand. Thus, the researchers concluded that marketers could use the colours of the brand with regards to hue without worrying about what kinds of feelings they may elicit. Only the chroma and value of the colours have significant effects on feelings, liking for the advertisement and liking for the brand. Excitement can be elicited through choosing high chroma hues, whereas relaxation comes from high value hues. (Gorn et al., 1997.)

Crowley (1993), however, found that specific hues affect how consumers behave in physical shopping environments. Crowley found that in retail stores red and blue hues are the most activating ones. Interestingly, Middlestandt (1990) found that a pen against a blue backdrop was believed to be of higher quality and more pleasant than a pen against a red backdrop. Thus, it is important to note that hue has an important role in marketing. However, Gorn et al. (1997) did not find that the hue of the colour affects feelings elicited by print advertisements specifically. In this thesis, the hue will be analysed with regards to meaning associations, which will be introduced next.

Colours are used to convey different meanings. For example, the colour green is used in advertising to communicate sustainability, whereas grey is seen to communicate the exact opposite (Lim, Baek, Yoon & Kim, 2020). Blue, green and white share similar meaning associations, such as peaceful, gentle and calming. Black and brown are often associated with the meanings of sad and stale, as well as formal and masculine. Red is usually considered to be hot and vibrant, as well as emotional and sharp. (Madden, Hewett & Roth, 2000.) Some common positive and negative associations are listed below, according to Textile Institute and Best (2012, pp. 562-565, 602–603). It should be noted, though, that colours are associated with different meanings in different cultures (Madden et al., 2000).

**Table 3: Colour associations (adapted from Textile Institute & Best, 2012, pp. 562–565, 602–603)**

Colour	Positive association	Negative association
Red	Power, strength, passion, love, action, sexuality	Anger, force, danger, impatience, violence, revenge
Yellow	Joy, brightness, warmth	Caution, warning
Blue	Cool, tranquil, patience, comfort, loyalty, security	Cold, fear, passive, depression
Orange	Warm, friendly, cheerful, excitement, energy	Ignorance, frivolous, immature
Purple	Royal, sophisticated, religion	Foreboding, bruising

---

Green	Nature, growth, fresh, soothing, balance, harmony	Envy, greed, guilt, jealousy
Black	Dramatic, serious, stylish, sophisticated	Evil, death, menacing, cold, intimidating
White	Pure, fresh, easy, clean, good	Blind, cold, distant
Brown	Earthiness, safety, nature, warmth, reliability	Heavy, humourless, unsophisticated
Grey	Neutral	Depressive, unconfident, hiding, unwilling to commit

---

### 3.5 Use of positive and negative images

According to Chowdhury et al. (2008), print advertisements often include multiple images that need to be processed simultaneously. An advertisement can be constructed solely from positive images or negative images, or the advertisement can include both positive and negative images simultaneously. For example, it is rather common for advertisements to show before/after images, where the before image is a negative one and the after picture a positive one, depicting how the situation changes after the product has been used. (Chowdhury et al., 2008.)

For an advertisement that includes a positive image and a negative image, a compensatory effect happens, as the overall affect falls between the extreme positive and extreme negative. In an advertisement that includes both positive and negative

images, the positive stimuli from the positive images decrease the impact that the negative images have. For example, a high-positive image combined with a low-negative image causes a more positive affect than a low-negative image alone. Also, a high-negative image paired with a low-positive image causes a more positive affect than a high-negative image alone, but a less positive affect than the low-positive image would alone. If an advertiser wants to include both positive and negative images in the advertisement, for example in order to compare the before and after situation, the advertiser should ensure that the overall affect remains positive by including more positive images than negative. (Chowdhury et al., 2008.) Thus, the overall effect is determined by the dominating image.

The transformative mirror of consumption is an example of using positive and negative images in an advertisement. Schroeder (2008, pp. 283–287) discusses the term “transformative mirror of consumption” with regards to print advertisements. This term describes how advertisements portray the product in question as a “talismanic product” which the model usually clutches in the photograph or which is central in the advertisement in some other way. The product is depicted to have the power to transform the consumer into something more desirable than the consumer could ever achieve without the help of the product. This can be done, for example, by depicting a mirror that shows how different the reflection of the consumer will be when he or she holds the product in question. Mirror as an example is an excellent one, as it is often associated with vanity, lust and pride. (Schroeder, 2008, pp. 283–287.) The transformative mirror of consumption could provide an excellent way for advertisers to show the benefits of their vegetarian food products, for example by demonstrating how the consumer could become healthier or more responsible by consuming the product. In this style, the current situation would be the negative image, while the positive image would be a depiction of the future situation that could be achieved by consuming the vegetarian food product.

### **3.6 Summary of theoretical framework**

In this thesis, the analysis of collected advertisements will be conducted based on the discussion above and the following summarizing table of visual rhetorical figures. Even though multiple concepts are introduced, it must be remembered that one

advertisement will most likely not contain all of these visual rhetorical figures, which makes the process of analysis less taxing to carry out. The aim is to identify which of the concepts summarized in table 4 are used in the collected advertisements and then categorize the advertisements into the three segments. The categorization into segments is based on the visual complexity that results from the combined effect of all of the visual rhetorical figures in an individual advertisement.

Also, even though the analysis focus on the visual rhetorical figures, some attention will be paid to the ad copy. As was discussed before, ad copy provides guidance and steers the viewer to interpret the advertisement in the desired way, thus reducing the negative effects of possible openness and ensuring that the viewer can interpret the advertisement.

**Table 4: Summary of theoretical framework**

VISUAL RHETORICAL FIGURE	FOCUS OF STUDY
Is the advertisement open?	Is it possible to classify the advertisement as a riddle, story, issue or aesthetic advertisement? (Ketelaar et al., 2008.)
Meaning operation richness and complexity of visual structure	Into which cells of the matrix in table 2 can the advertisements be placed based on meaning operation richness and complexity of visual structure? (Phillips & McQuarrie, 2004.)
Metaphor	Does the advertisement utilize visual metaphors such as hybrid, integrated, contextual or simile metaphor? (Forceville, 2008, pp. 178–204.)
Signs, icons and symbols	Does the advertisement include iconic, indexical or symbolic signs? (McQuarrie & Mick, 1999.)
Stylistic properties	<p>What kind of camera angle, orientation of objects, visual perspective, cropping and ad layout are utilized? (Wang &amp; Peracchio, 2008, pp. 211–221.)</p> <p>Does the advertisement utilize the snapshot style? (Schroeder, 2008, pp. 280–283.)</p> <p>How is white space used? (Pracejus et al., 2006.)</p>

---

Colour	<p data-bbox="895 241 1466 369">What kinds of colours have been selected with regards to hue, chroma and value? (Gorn et al., 1997.)</p> <p data-bbox="895 436 1466 571">What meaning associations do the chosen hues elicit? (Textile Institute &amp; Best, 2012, pp. 562–565, 602–603.)</p>
Positive and negative images	<p data-bbox="895 683 1466 772">Are the images positive or negative in nature? (Chowdhury et al., 2008.)</p> <p data-bbox="895 840 1466 963">Does the advertisement utilize the transformative mirror of consumption? (Schroeder, 2008, pp. 283–287.)</p>
The purpose of visual rhetorical figures	<ul data-bbox="895 1075 1466 1252" style="list-style-type: none"><li>a. Attract the attention of the vegetarian segment</li><li>b. Attract the attention the meat reducer segment</li><li>c. Attract the attention of the mainstream audience</li></ul>

---



## **4 DATA AND RESEARCH METHODS**

### **4.1 Qualitative research**

Interpretivist qualitative research is suitable when the aim of the research is to gain deep understanding of marketing phenomena related to managerial and consumer issues. When it comes to interpretivist research, a pre-existing theory guides the research but does not attempt to test the theory. Instead, the aim is to identify what the reality of the phenomenon is in a real-life situation. (Carson, 2001, p. 64.) For marketing, qualitative research is particularly suitable, as it provides flexibility in studying complex phenomena (Carson, 2001, p. 65). The complex nature of marketing phenomena indicates that they are difficult to replicate in artificial settings, which is why qualitative research is suitable, as it provides tools through which deep understanding can be gained and it allows for the researcher to find answers to “why” and “how” questions (Carson, 2001, p. 66).

### **4.2 Document analysis as a research method**

In this thesis, the data analysis process followed the procedures of document analysis. Document analysis entails the evaluation of printed and electronic materials that have been created for other purposes than to be primarily used in research. The purpose of document analysis is to evaluate documents in a way that produces empirical knowledge and understanding of the phenomenon. The documents consist of text and images that have been created without the researcher’s input. Bowen (2009) mentions advertisements, journals, letters, press releases and organizational reports as examples of documents. (Bowen, 2009.)

Document analysis is said to be an efficient research method, as the focus is on selecting the suitable data from a vast arrangement of available options. As many of the documents are available online, the data are easily accessible. The process of document analysis does not affect the data in any way, as the documents have not been created for research purposes. Thus, the documents can portray reality effectively and the research does not distort the actual phenomenon. There may be problems with document analysis, if some parts of the data are not accessible for everyone or if the

documents do not provide enough detail for research purposes. (Bowen, 2009.) These problems, however, were not relevant to this thesis, as advertisements are meant to be accessible to every consumer and advertisements provide just the right amount of information for everyone to understand them.

Even though document analysis is often used to complement other data collection methods, there are also cases where document analysis is a suitable research method without need for complementing procedures. When the topic of research is very specialized, documents may provide the best insight into the phenomenon. (Bowen, 2009.) For this thesis, document analysis has been chosen as the sole research method exactly for this reason. When the objective is to identify how vegetarian food advertisements utilize visual rhetorical figures, the focus needs to be on the advertisements. For example, interviewing advertisers would give insight on what the advertisers *meant* to communicate through their use of visual figures, not what the actual advertisement communicates in reality. Thus, it is justified that the research focuses on the advertisements and the visual rhetorical figures they utilize.

### **4.3 Process of data collection and analysis**

The empirical study in this thesis was conducted in a deductive manner, indicating that the assembled general theory was used in the data analysis process (Myers, 2013, p. 23). As has been discussed earlier, the theory assembled through literature review consists of theories on advertising, the vegetarian diet and visual rhetoric, which have been combined into one theoretical framework in table 4.

The data consist of vegetarian food advertisements that resemble traditional print advertisements. The data were collected from online sources. One animated online advertisement was also included, with the modification that a screenshot of the advertisement was taken in order for the advertisement to be analysed as an advertisement that resembles the traditional print advertisement. What was important for all of the collected advertisements, was that they needed to utilize visual rhetorical figures to advertise products related to vegetarian food and include a dominant visual image. This indicates that vegetarian food related advertisements that focus on textual aspects to promote their products were left out of the data. Only advertisements that

communicate their claims through the use of visual images and include less dominant, supporting ad copies were chosen.

Data collection from online sources was carried out by searching for advertisements from Google (<https://www.google.fi/>). The search was carried out by using key phrases such as “vegetarian food ad”, “vegetarian product” and “kasvisruokamainos”. In addition to Google, the website called Ads of the World (<https://www.adsoftheworld.com>) was used, where the advertisements were discovered by using the word “vegetarian” as a search term.

According to Tuomi and Sarajärvi (2018, p. 76), data should be collected until saturation is reached. By saturation, Tuomi and Sarajärvi mean a situation where the collected data become repetitive and no new insight is gained related to the research question. For this thesis, saturation was reached when 11 advertisements were collected. Saturation became notable when no new rhetorical figures were found in vegetarian-food related advertisements. Analysing any more advertisements would have resulted in repetition of the same results, as the visual figures would have been very similar to those of the existing 11 advertisements.

Thus, it was decided that 11 advertisements are enough. This sample includes advertisements that use simple visual rhetorical figures to portray the advertised product, and advertisements that utilize complex visual figures and require interpretation from the viewer. The collected advertisements are introduced in the following table.

**Table 5: Description of data**

Advertiser	What is advertised		Description of the advertisement	Reference
Valio	Mifu patty	vegetarian	<p>A picture of a vegetarian burger and a masculine-looking man eating the burger.</p> <p>Ad copy: “Vegepihvi lihansyöjille” [Vegetarian patty for meat consumers. Own translation].</p>	<p>Valio. (2020, September 4). In Facebook [Foodservice distributor page]. Retrieved November 6, 2020, from <a href="https://www.facebook.com/valiosuomi/videos/1058817074538689/">https://www.facebook.com/valiosuomi/videos/1058817074538689/</a></p>
Atria	Meat-free products: microwave meals, oatmeal, vegetarian sausages	Vegyu	<p>Different Vegyu products portrayed against a turquoise backdrop.</p> <p>Ad copy: “Hyviä uutisia kasvisyöjille, lihansyöjille ja kaikille siltä väliltä!” [Good news for vegetarians, meat consumers and everyone in between! Own translation].</p>	<p>Atria. (2018). Osavuosisikatsaus 2018. Retrieved November 6, 2020, from <a href="https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria_osavuosisikatsaus-q3_18_esitys_su.pdf">https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria_osavuosisikatsaus-q3_18_esitys_su.pdf</a></p>
Hesburger	Veke soy burger meal	veggie	<p>A vegetarian burger, fries and a drink portrayed against a white backdrop.</p> <p>Ad copy: “Ei lihaa, maitoa tai kananmunaa. Veke-soijakasvishampurilaisateria” [No meat, dairy or egg. Veke soy</p>	<p>Hesburger (2020, August 26) In Facebook [Fast food restaurant page] Retrieved October 13, 2020, from <a href="https://www.facebook.com/hesburger/photos/a.10150715920357089/10158770741502089">https://www.facebook.com/hesburger/photos/a.10150715920357089/10158770741502089</a></p>

---

		veggie burger meal. Own translation].	
Meatless Farm	Meat-free burger	<p>An elderly woman holding a meat-free burger in her hand. She looks at the burger with an impressed expression and the intention to take a bite. The picture is depicted against a green backdrop.</p> <p>Ad copy: "Now that's a m... f... burger!"</p> <p>"Change tastes great!"</p>	<p>Smithers, R. (2020). Vegan food company provokes with M*** F*** advertising campaign. The Guardian, Retrieved November 11, 2020, from <a href="https://www.theguardian.com/lifeandstyle/2020/aug/03/vegan-food-company-provokes-advertising-campaign-meatless-farm-coronavirus">https://www.theguardian.com/lifeandstyle/2020/aug/03/vegan-food-company-provokes-advertising-campaign-meatless-farm-coronavirus</a></p>
McDonald's	Veggie burger	<p>A cow whose torso is a potato, head a paprika and legs are carrots. The vegetable cow is portrayed against a white/grey backdrop and it is about to eat a salad leaf.</p> <p>There is no ad copy.</p>	<p>McDonald's Veggieburger. (2010, July 20). Retrieved April 7, 2021, from <a href="https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger">https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger</a></p>
Quorn	Quorn Mince	<p>A picture of a footprint on the left side of the advertisements against a grey backdrop and a picture of the Quorn mince product on the right side against an orange backdrop.</p>	<p>Gwynn, S. (n.d.). Quorn repositions as sustainable choice with focus on carbon footprint. Retrieved November 6, 2020, from <a href="https://www.campaignlive.co.uk/article/quorn-">https://www.campaignlive.co.uk/article/quorn-</a></p>

---

		Ad copy: "Take a step in the right direction"	repositions-sustainable-choice-focus-carbon-footprint/1670406
		This advertisement is referred to as "Quorn climate" in the analysis section, as the advertisement relies on climate claims.	
Quorn	Quorn Mince	The advertisement is separated into three sections. The biggest section on the left has a picture of Mo Farrah and three pictures of meals against an orange and green backdrop. The right side has a picture of a bowl of food and a picture of Mo Farrah and other athletes running.	Spiller, N. & Bakhawain, H. (2014, March 7). Mo Farrah Ad campaign [Blog post]. Retrieved November 6, 2020, from <a href="https://quornblog.weebly.com/blog/mo-farrah-ad-campaign">https://quornblog.weebly.com/blog/mo-farrah-ad-campaign</a>
		As an ad copy, there is a quote from Mo Farrah about why Quorn Mince is a good source of protein. "Protein plays a big role in my training regime, so Quorn Mince, which is a healthy protein that's low in saturated fat, means I can eat right while I train".	
		This advertisement is referred to as "Quorn health" in the analysis section, as the advertisement relies on health claims.	
Liza Salad Dressings	Salad	A masculine-looking happy man is driving a car with a happy cow in the backseat. Passers-by look at the scene in surprise. There is	Liza Salad Dressings Cow. (2011). Retrieved November 9, 2020, from <a href="https://www.adsofthewor">https://www.adsofthewor</a>

			only a small picture of the actual product on the lower right corner.	ld.com/media/print/liza_s alad_dressings_cow
			Ad copy: "Make new friends. Eat more salad"	
Oatly	Oat-based products that replace dairy products	An elderly woman lifting weights against a turquoise backdrop. The woman has a determined expression.	Oatly Does a Body Better - Shredded Oats. (2017, December 12). Retrieved November 9, 2020, from <a href="https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats">https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats</a>	
		Ad copy: "Gives new meaning to 'shredded oats'".		
Veganz	Vegan crispy nuggets	A chicken dressed in a white shirt and a party hat sitting on a copier, copying pictures of his backside. The chicken is holding a spilling glass of wine, indicating that he is inebriated. Only a small picture of the product is depicted on the lower right corner of the advertisement.	Jordan, V. (2020, June 11). Meat is tasteless – Veganz. Retrieved November 9, 2020, from <a href="https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking_source=search_projects_recommended%7CVeganz">https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking_source=search_projects_recommended%7CVeganz</a>	
		Ad copy: "Chicken is tasteless. Do better, go Veganz."		
Hiltl	Vegetarian restaurant	A deer and an apple tree pictured next to each other. There is a gunsight aimed at an apple on the tree, instead of the deer.	Hiltl Vegetarian Restaurant Peaceful Hunting Season. (2019, October 4). Retrieved November 9, 2020, from	

---

There is no ad copy, only the logo of the restaurant on the upper right corner of the advertisement.	<a href="https://www.adsoftheworld.com/media/print/hiltl_vegetarian_restaurant_peaceful_hunting_season">https://www.adsoftheworld.com/media/print/hiltl_vegetarian_restaurant_peaceful_hunting_season</a>
--	---

---

For some of these advertisements, the intended target segment is obvious already at the first glance. However, the purpose of the following analysis in chapter 5 is to identify which visual rhetorical figures presented in chapter 3 are evident in each advertisement. A conclusion about the complexity of the advertisement is made based on the combined effect of an individual advertisement's visual rhetorical figures. This complexity, consequently, is used to determine the intended target segment of the advertisement based on the discussion in chapter 2.2. and Chaiken's (1980) theory on processing strategies.

According to Basit (2003), the analysis of qualitative data is a tasking, dynamic process which requires theorizing and thinking. The data must be organized and systematically analysed in order for the researcher to be able to draw conclusions about the existing phenomenon (Basit, 2003). For the analysis of qualitative data, Miles and Huberman (1994, p. 58) propose that coding should begin with a start list. This start list of codes is assembled before data are collected and the codes originate from the theoretical framework and research question, for example. (Miles & Huberman, 1994, p. 58.) In this thesis, the start list presents in the form of table 4 that summarizes the theoretical framework and provides the aspects that were analysed from each of the collected advertisements. The first round of coding was done at a very broad level, as, for example, metaphors in the advertisements were only analysed at the level of whether they include any metaphors. Later, as the coding process continued, specific types of metaphors were identified, and, even later, the meanings of the metaphors were interpreted.

The data were analysed according to the typical document analysis process, which includes superficial examination, thorough examination and interpretation (Bowen, 2009). First, the advertisements were examined superficially according to the coding start list to identify similarities and differences between them. Then, the analysis



became more thorough as the in-depth theoretical framework became involved. Each advertisement was examined with the framework provided in table 4. From table 4, more tables were created in order to carry out in-depth analysis of the different visual rhetorical figures. The in-depth analyses of individual visual rhetorical figures are presented in tables 6 – 12. Interpretation is presented in the form of table 13, which summarizes the findings from the collected advertisements and categorizes the advertisements into the three categories based on the complexity of each advertisement. The complexity results from the combined effect of all of the visual rhetorical figures that are utilized in one advertisement. Table 14 presents the common visual rhetorical figures for each segment.

## 5 RESULTS OF THE EMPIRICAL STUDY

### 5.1 Openness

During the analysis process, four of the collected advertisements were classified as distinctly open based on the characteristics of open advertisements introduced by Ketelaar et al. (2008). The McDonald's (McDonald's Veggieburger, 2010), Liza Salad Dressings (Liza Salad Dressings Cow, 2011), Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements were categorized as open. The McDonald's, Liza Salad Dressings and Veganz advertisements have visual elements that fill the entire advertisement, have a low emphasis on ad copy, provide a chance for multiple possible interpretations and have the brand visible only through a small logo, which are typical characteristics of open advertisements according to Ketelaar et al. (2008). The Hiltl advertisement differs from the other three by having no ad copy at all.

The McDonald's advertisement (McDonald's Veggieburger, 2010) is categorized as a riddle advertisement, as it gives clues according to which the viewer is supposed to interpret the advertisement (Ketelaar et al., 2008). The arrangement of the vegetables in the picture suggests that the viewer is supposed to interpret the figure as a cow. The viewer is expected to conclude that a new vegetarian burger is coming to the McDonald's menu, which is also hinted in the unobtrusive ad copy placed in the bottom right corner next to the McDonald's logo.

**Image 1: The McDonald's (McDonald's Veggieburger, 2010) advertisement has distinct characteristics of an open riddle advertisement**



Source: McDonald's Veggieburger. (2010, July 20). Retrieved April 7, 2021, from [https://www.adsoftheworld.com/media/print/mcdonalds\\_veggieburger](https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger)

The Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement is a clear example of a story advertisement, as it portrays a snippet of an event, which invites the viewer to imagine how the situation started and how the story will end (Ketelaar et al., 2008). The man driving the car and the passenger cow seem to have become great friends as they drive through the streets with the passers-by looking in surprise. The ad copy “Make new friends. Eat more salad” (Liza Salad Dressings Cow, 2011) guides the viewer to interpret that the masculine-looking man and the cow have become friends because the man has started eating more salad and has thus saved his new cow friend’s life.

The Veganz (Jordan, 2020) and the Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements are categorized as issue advertisements. An

issue advertisement relates to a political, social or philosophical issue (Ketelaar et al., 2008). The Veganz advertisement also has elements of a story advertisement, as the viewer is called to think about how the inebriated chicken ended up in that state. Both of these advertisements communicate that one should not eat meat, Veganz by indicating that eating meat is disgusting and brutal and Hiltl by communicating that the hunting season is brutal for the animals and that humans should direct their eating habits at fruits and vegetables. The Veganz advertisement guides the viewer with the ad copy “Chicken is tasteless. Do better, go Veganz.”, whereas the Hiltl advertisement includes no ad copy, only the restaurant logo.

The McDonald’s (McDonald’s Veggieburger, 2010) Liza Salad Dressings (Liza Salad Dressings Cow, 2011) and Veganz (Jordan, 2020) advertisement advertisements tackle the risk of the viewer arriving at wrong interpretations by including small and unobtrusive ad copies, as suggested by Ketelaar et al. (2008). The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement trusts that the viewer can interpret the advertisement correctly and does not have an ad copy. All of the four open advertisements utilize visual figures so effectively that the viewer could presumably arrive at the correct interpretations without any textual ad copy. No open aesthetic advertisements described by Ketelaar et al. were found in the sample.

As McQuarrie and Mick (1996) suggest, these four open advertisements require attention and cognitive effort from the viewer but offer feelings of pleasure as a reward when the viewer is able to interpret the advertisement. These advertisements require that the viewer is somehow interested in the topic, willing to invest attention and utilize a more systematic than heuristic processing strategy (Chaiken, 1980). This indicates that people who are already interested in vegetarian food are a likely target segment for these advertisements.

**Table 6: Openness of the collected advertisements (adapted from Ketelaar et al., 2008)**

		Open riddle advertisement	Open story advertisement	Open issue advertisement	Open aesthetic advertisement	Not open
Valio	Mifu (Valio, 2020)					X
Atria	Vegyu (Atria, 2018)					X
Hesburger	Soijaveke (Hesburger, 2020)					X
Meatless	Farm (Smithers, 2020)					X
McDonald's	(McDonald's Veggieburger, 2010)	X				
Quorn	climate (Gwynn, n.d.)					X
Quorn	health (Spiller & Bakhashwain, 2014)					X
Liza	Salad Dressings (Liza		X			

---

Salad Dressings Cow, 2011)			
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)			X
Veganz (Jordan, 2020)	X	X	
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)		X	

---

## 5.2 Visual structure, meaning operation richness and metaphors

The framework for visual structure by Phillips and McQuarrie (2004) was developed to analyse how the elements in an advertisement are arranged in order to form a persuasive entity. The following table depicts which combinations of visual structure and meaning operation richness (Phillips & McQuarrie, 2004) were identified in the collected advertisements.

**Table 7: Visual structure and meaning operation richness of the advertisements (adapted from Phillips & McQuarrie, 2004)**

		MEANING OPERATION RICHNESS		
VISUAL STRUCTURE COMPLEXITY		Connection	Comparison for similarity	Comparison for opposition
	Juxtaposition	Quorn climate (Gwynn, n.d.)	Atria Vegyu (Atria, 2018)	Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)
		Quorn health (Spiller & Bakhashwain, 2014)	Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	
	Fusion	—	McDonald's (McDonald's Veggieburger, 2010)	—
			Veganz (Jordan, 2020)	
	Replacement	—	Valio Mifu (Valio, 2020)	—
			Hesburger Soijaveke (Hesburger, 2020)	
			Meatless Farm (Smithers, 2020)	
			Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	
			Liza Salad Dressings (Liza	

The connection – juxtaposition structure (Phillips & McQuarrie, 2004) is evident in both of the Quorn climate (Gwynn, n.d.) and Quorn health (Spiller & Bakhashwain, 2014) advertisements. In the Quorn climate advertisement, the carbon footprint symbol and the image of the product are positioned next to each other, the footprint on a grey background and the Quorn mince product on an orange background. The juxtaposition makes the viewer understand that the carbon footprint and the Quorn mince product are connected to each other. The Quorn health advertisement portrays a picture of Mo Farrah, finished meals made with the Quorn mince product and a picture of sporty people running, indicating that the product, the healthy food and the healthy act of running are connected.

The comparison for similarity – juxtaposition structure (Phillips & McQuarrie, 2004) is discernible in the Atria Vegyu (Atria, 2018) and Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisements. As defined by Phillips and McQuarrie (2004), in these advertisements the elements are portrayed next to each other in order to point out the similarities they share. The Atria Vegyu advertisement portrays the vegetarian products grouped together in order to give an overview of the products and show the viewer that all of them are vegetarian and thus similar to each other. The Liza Salad Dressings advertisement portrays the man and the cow next to each other, which results in the viewer noticing that they share happy expressions, similar hairstyles and nose rings.

The Hiltl advertisement (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) falls into the category of comparison for opposition – juxtaposition (McQuarrie & Phillips, 2004). The gunsight aimed at the apple and the deer without gunsight are depicted side by side. This communicates that the deer is not like the apple, consequently communicating that the deer should not be hunted or eaten.

The comparison for similarity – fusion structure was identified in the McDonald's (McDonald's Veggieburger, 2010) and Veganz (Jordan, 2020) advertisements. In the



McDonald's advertisement, the cow and the vegetables are fused together into a vegetable cow, which communicates that vegetables are like the cow by showing that vegetables can be made into a burger patty. The Veganz advertisement fuses a chicken and an office worker into the inebriated chicken who is wearing office clothes and acts like a human. This is meant to communicate that the drunken office worker printing images of his backside is just as tasteless an idea as chicken as a meal, which communicates that both of these things are wrong.

The Valio Mifu (Valio, 2020), Hesburger Soijaveike (Hesburger, 2020) Meatless Farm (Smithers, 2020) and Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisements utilize the comparison for similarity – replacement structure proposed by Phillips and McQuarrie (2004). In each of these advertisements, the traditional meat-based burger patty is replaced by a vegetarian patty, indicating that even though the product is vegetarian, it is still similar to a traditional burger. The present image of a vegetarian burger is similar to the absent image of a meat burger that is not depicted in the advertisement, calling for the conclusion that the vegetarian burger is just as good as the meat-based burger. The Meatless Farm advertisement gives the impression that the meat-free burger is even better than the meat version, which is indicated by the speech bubble coming from the old woman and the impressed look that she is giving to the burger. The Oatly advertisement utilizes the comparison for similarity – replacement structure by portraying an image where a traditional muscular weightlifter is replaced by an elderly woman lifting weights.

The Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement utilizes the comparison for similarity – replacement structure in addition to the previously mentioned comparison for similarity – juxtaposition structure. The replacement structure comes into play when the viewer notices that the cow in the picture is positioned in the same way as dogs are often portrayed riding in cars: head out of the window, tongue out and drool flying all over the place. Thus, the dog is replaced by the cow, which indicates that a dog and a cow are similar in some way. Dog is commonly said to be the man's best friend, so in this image, the cow is the man's best friend.

For these advertisements, the most common structure is juxtaposition and its different forms, as five of the 11 advertisements use some form of juxtaposition. If the individual cells of the matrix are examined, the most common structure is comparison for similarity – replacement, into which category five of the total of 11 advertisements are categorized.

Metaphors are identified in the McDonald's (McDonald's Veggieburger, 2010), Liza Salad Dressings (Liza Salad Dressings Cow, 2011), Oatly (Oatly Does a Body Better - Shredded Oats, 2017), Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements.

Forceville (2008, pp. 182–194) describes the hybrid metaphor as an image which combines the target and source elements into an object that could not exist in real life. The cow constructed from vegetables in the McDonald's (McDonald's Veggieburger, 2010) advertisement fits this description. Here the target (vegetables) is arranged in a position that resembles the source (cow) to make the viewer see that vegetables make just as good a burger patty as beef. The Veganz (Jordan, 2020) advertisement also utilizes a hybrid metaphor. Here, the traditionally human office worker and the chicken are combined into one being, where the target (chicken) resembles the actions, posture and clothing style of the source (drunken office worker).

The simile metaphor portrays the target and the source in the same image, indicating that the two are similar in some way (Forceville, 2008, p. 195). This happens in the Liza Salad Dressings advertisement (Liza Salad Dressings Cow, 2011), which portrays the masculine man and the cow side by side, wearing similar expressions of happiness, sporting the same hairstyles and wearing similar nose rings. The man has a tattoo of the cow on his forearm and the two look at each other with affectionate expressions. The advertisement communicates that people should be friends with cows instead of eating them, which is emphasized by pointing out similarities between the man and cow characters in the advertisement.

**Image 2: The Liza Salad Dressings advertisement (Liza Salad Dressings Cow, 2011) utilizes a comparison for similarity – replacement and comparison for similarity – juxtaposition structures, as well as a simile and an integrated metaphor**



Source: Liza Salad Dressings Cow. (2011, July 2). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/liza\\_salad\\_dressings\\_cow](https://www.adsoftheworld.com/media/print/liza_salad_dressings_cow)

Contextual metaphor leaves the source phenomenon without visual portrayal and the meaning of the image is to be inferred from the context in which the target is depicted (Forceville, 2008, pp. 194–195). This is the case in the Oatly (Oatly Does a Body Better - Shredded Oats, 2017), Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements. In the Oatly advertisement, the old woman is posed in a position that resembles that of a strong weightlifter, indicating that everyone can gain strength by consuming Oatly products. The presence of the weights and the posture make the viewer think about the more traditional weightlifters and the ad copy strengthens this image by mentioning “shredded oats” (Oatly Does a Body Better - Shredded Oats, 2017), with the word “shredded” referring to muscularity as well as oats.

The contextual metaphor in the Veganz (Jordan, 2020) advertisement is evident from the fact that the viewer is supposed to understand from the chicken’s party hat, wine

glass and rugged look that there is a party going on at the office. The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement utilizes a contextual metaphor, where, from the presence of the gunsight, the viewer is expected to understand that it is hunting season. Based on the image, the viewer is supposed to conclude that the advertisement is meant to advertise a vegetarian restaurant, as the gunsight is aimed at the apple tree instead of the deer. However, as Hiltl and Veganz advertisements are classified as issue advertisements, it could mean that the advertisements have other goals in addition to advertising for the restaurant and the vegetarian product. The advertisements aim at criticizing the hunting season and the consumption of animals.

The Liza Salad Dressings advertisement utilizes an integrated metaphor (Forceville, 2008, p. 194), where the target (cow) is portrayed in a way that reminds the viewer of the source (dog). The Oatly advertisement also possesses elements of an integrated metaphor as the target, i.e., the elderly lady, is portrayed in the position of the source phenomenon, i.e., of a traditional muscular weightlifter (Forceville, 2008, p. 189). In the Oatly case, the problems of the integrated metaphor apply, as the image may seem too unrealistic due to the use of the metaphor (Forceville, 2008, p. 194). The viewer may question whether the advertisement is too exaggerated by indicating that even elderly people can become weightlifters by drinking oat drinks.

As metaphors require some processing from the viewer, it may be that some viewers do not fully comprehend the advertisement (McQuarrie & Mick, 1999), for example if they utilize Chaiken's (1980) heuristic processing due to not being interested in the topic of the advertisement. However, those who invest the effort into interpreting the advertisement and successfully decipher the meaning behind it will experience a more positive attitude towards the advertisement (McQuarrie & Mick, 1999). Thus, in order to fully understand the meaning of the McDonald's (McDonald's Veggieburger, 2010), Liza Salad Dressings (Liza Salad Dressings Cow, 2011), Oatly (Oatly Does a Body Better - Shredded Oats, 2017), Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements, the viewer needs to be interested in vegetarian food and willing to spend some time processing the advertisement.

The problem with analysing metaphors is that their interpretation can be very subjective in some cases. As Forceville (2008, p. 196) states, sometimes the advertiser does not even intend to include a metaphor in the advertisement, but the viewer still constructs one. Thus, in addition to the danger of misinterpretation discussed by McQuarrie and Mick (1999), there is the danger that a viewer constructs a metaphor where there is not supposed to be one.

**Table 8: Metaphors in the collected advertisements (adapted from Forceville, 2008, pp. 178–204)**

	Identified metaphors
Valio Mifu (Valio, 2020)	–
Atria Vegyu (Atria, 2018)	–
Hesburger Soijaveke (Hesburger, 2020)	–
Meatless Farm (Smithers, 2020)	–
McDonald's (McDonald's Veggieburger, 2010)	Hybrid metaphor
Quorn climate (Gwynn, n.d.)	–
Quorn health (Spiller & Bakhawain, 2014)	–
Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	Simile metaphor
	Integrated metaphor

---

Oatly (Oatly Does a Body Better - Shredded Oats, 2017) Contextual metaphor

Integrated metaphor

Veganz (Jordan, 2020)

Hybrid metaphor

Contextual metaphor

Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) Contextual metaphor

---

### 5.3 The use of signs, icons and symbols

Iconic signs described by McQuarrie and Mick (1999) are evident in all of the collected advertisements. The Valio Mifu (Valio, 2020), Atria Vegyu (Atria, 2018), Hesburger Soijaveke (Hesburger, 2020), Meatless Farm (Smithers, 2020) and Quorn Health (Spiller & Bakhashwain, 2014) advertisements employ solely iconic signs, which, according to McQuarrie and Mick (1999), means that they portray their objects accurately and in a realistic manner. In these advertisements, iconic signs are present in the form of product pictures, realistic images of human beings and pictures of vegetarian meals, for example.

**Image 3: The Quorn health (Spiller & Bakhashwain, 2014) advertisement utilizes iconic signs in the form of images of realistic people and meals**



Source: Spiller, N. & Bakhashwain, H. (2014, March 7). Mo Farrah Ad campaign. *Quorn Project*. Retrieved November 6, 2020, from <https://quornblog.weebly.com/blog/mo-farrah-ad-campaign>

Symbolic signs are present in the McDonald's (McDonald's Veggieburger, 2010), Quorn climate (Gwynn, n.d) Liza Salad Dressings (Liza Salad Dressings Cow, 2011), Oatly (Oatly Does a Body Better - Shredded Oats, 2017) Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements. According to McQuarrie and Mick (1999), symbolic signs rely on common consensus and conventions through which they refer to their objects. In the McDonald's advertisement, the viewer understands that the figure depicted is a cow, even though it is constructed from vegetables that are depicted in an iconic style. Because consumers are used to seeing cows and know how they are depicted, the image does not need to represent a cow accurately in order for it be recognized as the animal. The same goes for the Liza Salad Dressings advertisement: the man and especially the cow are drawn in an exaggerated and humorous cartoon style, but they are still easily recognizable as a man and a cow. Also, the placement of the cow in the backseat of a car and the fact that its tongue is hanging out bring to mind the traditional image of a dog in the backseat of a car, which draws a symbolic connection between the absent image of a dog, the man's best friend and the cow. The man is also drawn in a cartoon style, making the image more symbolic than iconic, even though the man is more

accurate to his real-life counterpart than the cow in the image. The Hiltl advertisement employs a symbolic sign of a gunsight in addition to the iconic signs of the apple tree and the deer. The Veganz advertisement employs a symbolic sign in the form of the chicken who is portrayed in an unrealistic position and acting like a human. It is common in different forms of media that animals are depicted acting like humans, which ensures that the viewer of the advertisement understands that the image refers to chicken as food.

The Quorn climate (Gwynn, n.d.) advertisement employs an iconic sign and a symbolic sign. The iconic sign presents in the form of the product picture, whereas the picture of a footprint is symbolic sign. Symbolic signs refer to the object by utilizing conventions (McQuarrie & Mick, 1999), which in this case means that it is commonly known that the image of a footprint in certain contexts refers to climate issues and carbon footprint. Also, the Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement combines symbolic and iconic signs. The image of the elderly woman lifting weights would not communicate strength to the viewer if the viewer did not know through consensus that weightlifting is associated with strength. The woman does not look muscular, but the symbolic sign of the weights and the woman's posture communicate that she is strong due to having consumed Oatly products.



**Image 4: The Quorn climate (Gwynn, n.d.) advertisement utilizes a symbolic sign and an iconic sign**



Source: Gwynn, S. (n.d.). Quorn repositions as sustainable choice with focus on carbon footprint. *Campaign*. Retrieved November 6, 2020, from <https://www.campaignlive.co.uk/article/quorn-repositions-sustainable-choice-focus-carbon-footprint/1670406>

Indexical signs, as defined by McQuarrie and Mick (1999), rely on causal relationships as they refer to their objects. In the Veganz (Jordan, 2020) advertisement, the presence of a party is hinted at by the party hat that the chicken is wearing and the wine glass that he is holding. In the Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement, the presence of a gun is evident from the symbolic sign of the gunsight. In the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement, the man wearing sunglasses and the presence of shadows and highlighted areas indicate that the sun is shining, even though the sun itself is not visible in the image.

**Image 5: The Veganz advertisement (Jordan, 2020) employs an iconic product image, a symbolic chicken and indexical signs referring to a party**



Source: Jordan, V. (2020, June 11). Meat is tasteless – Veganz. Retrieved November 9, 2020, from [https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking\\_source=search\\_projects\\_recommended%7CVeganz](https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking_source=search_projects_recommended%7CVeganz)

To conclude, all of the collected advertisements employ iconic signs. Iconic signs are present as accurate product images alone or in the midst of symbolic or indexical signs as in the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) and Veganz (Jordan, 2020) advertisements. The collected data sample also includes advertisements that employ solely iconic signs, for example in the form of realistic depictions of humans, animals, products and vegetarian meals. The second most common category of signs in the sample is symbolic signs, whereas indexical signs is the least common one. It can be inferred that symbolic and indexical signs may be riskier for advertisers to implement, as they require knowledge of conventions and causalities. As McQuarrie and Mick (1999) state, consumers with different cultural backgrounds interpret visuals in different ways, which may result in the symbolic and indexical signs being interpreted in ways that the advertiser did not intend. Iconic signs can be understood at one glance, whereas symbolic and indexical signs require more processing from the viewer.

**Table 9: Iconic, indexical and symbolic signs (adapted from McQuarrie & Mick, 1999)**

	Iconic	Indexical	Symbolic
Valio Mifu (Valio, 2020)	X		
Atria Vegyu (Atria, 2018)	X		
Hesburger Soijaveke (Hesburger, 2020)	X		
Meatless Farm (Smithers, 2020)	X		
McDonald's (McDonald's Veggieburger, 2010)	X		X
Quorn climate Gwynn, n.d.)	X		X
Quorn health (Spiller & Bakhashwain, 2014)	X		
Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	X	X	X
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	X		X

---

Veganz (Jordan, 2020)	X	X	X
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	X	X	X

---

## 5.4 Stylistic properties of the advertisements

### 5.4.1 Camera angle

When it comes to camera angle, scenes in advertising images can be shot from an upward or downward angle (Wang & Peracchio, 2008, p. 211) or the elements in the advertisement may appear to be at the eye level (Meyers-Levy & Peracchio, 1992).

Only one of the collected advertisements utilizes a downward-facing camera angle. The Veganz advertisement (Jordan, 2020) portrays the image of the chicken in a way that the viewer seems to be walking in on the scene through an open door. The camera or line of sight is facing slightly downwards, indicating that the viewer is looking down on the scene. As Wang and Peracchio (2008, p. 211) explain, this camera angle evokes negative assessments in the viewer, which goes well with the message that the advertisement is trying to communicate. The message “chicken is tasteless” (Jordan, 2020) as food is emphasized by the fact that the viewer faces such a repelling scene and looks down on it.

The rest of the advertisements utilize the eye-level camera angle. The Atria Vegyu (Atria, 2018) and Quorn climate (Gwynn, n.d.) product pictures are shot from above the products in order to provide an accurate image of the packages, but as the camera angle is not tilted, they are still considered eye-level images. As Wang and Peracchio (1992) explain, the eye-level angle evokes assessments that are not as negative as the assessments elicited by downward-facing camera angle or as positive as the

assessments evoked by upward facing camera angle. Thus, the eye-level angle can be considered a safe choice for marketers. As Wang and Peracchio state, those who are not motivated to process the advertisement pay attention to camera angle more than the actual merits of the product. It is surprising that none of the collected advertisements utilize this by using an upward-facing camera angle, as it could be beneficial to take advantage of the positive assessment that this angle would elicit. The upward-facing angle would evoke positive assessments in consumers who are not necessarily interested in vegetarianism, for example meat reducers and meat consumers.

The Liza Salad Dressings (Liza Salad Dressings Cow, 2011) takes advantage of snapshot aesthetics, whose characteristics include random framing, unplanned look and unposed subjects (Schroeder, 2008, pp. 281–282). This advertisement is framed in a seemingly unplanned way, as neither the man nor the cow is fully in the picture. The moment captured in the image looks like an unplanned moment from a happy life and the characters, though posed to fit the theme of the image, look casual. As Schroeder states, the use of the snapshot style (2008, pp. 281–282) makes the brand seem sincere and suitable for the ordinary consumer.

#### 5.4.2 Orientation of objects

Wang and Peracchio (2008, p. 214) give two options for orientation of objects in advertisements: vertical and diagonal. By vertical orientation, Peracchio and Meyers-Levy (2005) mean that the object in the image is positioned upright and not tilted in any direction. This way of positioning the object communicates power and strength. Diagonally oriented objects, however, are tilted to communicate ideas of dynamism and activity. (Peracchio & Meyers-Levy, 2005.)

The vertical orientation is evident in the Valio Mifu (Valio, 2020), Atria Vegyu (Atria, 2018), Hesburger Soijaveke (Hesburger, 2020), McDonald's (McDonald's Veggieburger, 2010), Quorn climate (Gwynn, n.d.), Quorn health (Spiller & Bakhashwain, 2014), Oatly (Oatly Does a Body Better - Shredded Oats, 2017) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements. For example, in the Hesburger Soijaveke advertisement the burger, fries and drink are

positioned to be standing tall and impressive-looking and in the Hiltl advertisement the apple tree and the deer are positioned to be standing tall in a vertical orientation.

The diagonal orientation is utilized by the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) and Veganz (Jordan, 2020) advertisement. The Liza Salad Dressings advertisement has positioned the cow and the man in a diagonal position, where the focal point of the image starts from the lower left corner and continues towards the upper-right corner. The man and the cow are tilted diagonally, creating a sense of speed and indicating that the image is dynamic and alive. The Veganz advertisement utilizes the diagonal orientation in a more subtle way, but it is still evident that the chicken lays on the copier in a diagonal position. The spilling wine glass and the position of the chicken create a sense that the viewer has walked in on an active scene.

The Meatless Farm (Smithers, 2020) advertisement utilizes both the vertical orientation and the diagonal orientation. The elderly woman in the picture is in a vertical position, whereas the burger she's holding is oriented diagonally. The diagonal orientation of the burger indicates that the woman is about to take a bite out of it, adding a dynamic aspect to the image.

**Image 6: The Meatless Farm (Smithers, 2020) advertisement combines vertical and diagonal orientation**



Source: Smithers, R. (2020). Vegan food company provokes with M\*\*\* F\*\*\* advertising campaign. *The Guardian*, Retrieved November 11, 2020, from <https://www.theguardian.com/lifeandstyle/2020/aug/03/vegan-food-company-provokes-advertising-campaign-meatless-farm-coronavirus>

Based on the sample that is used as data in this thesis, vegetarian food advertisers prefer to portray their products and businesses as strong and powerful by utilizing a vertical orientation. Perhaps this is due to the fact that vegetarian food still faces prejudices, which is why the advertisers like to present their offerings as strong contenders to traditional meat-based products.

#### 5.4.3 Visual perspective

When analysing visual perspective of an advertisement, the purpose is to identify if the viewer is an active participant in the advertisement's scene or if the viewer is merely a bystander who observes the scene passively (Meyers-Levy & Peracchio, 1996).

The active participant perspective is evident in the Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements. The Veganz advertisement is portrayed as though the viewer is walking in on the scene of the chicken using the copier, which is indicated by a door that is not fully open and the fact that the viewer is looking slightly down on the scene. The Hiltl advertisement places the viewer in the shoes of the shooter who is aiming at the apple tree through the gunsight, thus indicating that the viewer of the advertisement has a choice between eating meat and eating vegetarian food. The picture in the Veganz advertisement is accompanied by a second-person ad copy which encourages the viewer to "Go Veganz". According to Meyers-Levy and Peracchio (1996), this combination of active participant and second-person ad copy creates positive assessments in the viewer.



**Image 7: The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement places the viewer as an active participant**



Source: Hiltl Vegetarian Restaurant Peaceful Hunting Season. (2019, October 4). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/hiltl\\_vegetarian\\_restaurant\\_peaceful\\_hunting\\_season](https://www.adsoftheworld.com/media/print/hiltl_vegetarian_restaurant_peaceful_hunting_season)

The rest of the advertisements utilize the passive bystander perspective. For example, even though the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement is dynamic and tells a clear story, the viewer is not participating in the scene. The Hesburger Valio Mifu (Valio, 2020), Atria Vegyu (Atria, 2018), and Hesburger Soijaveke (Hesburger, 2020) advertisements, for example, portray images of the products, thus leaving no room for active participation. None of these advertisements, however, utilize third-person wording (he/she) in the ad copy, which, according to Meyers-Levy and Peracchio (1996) would evoke negative associations in the viewer. Thus, it seems that advertisers are wary of this combination and avoid it. The Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement, however, includes the ad copy of “Gives new meaning to ‘shredded oats’”, which is worded in the third person and could possibly fall into this category, indicating that this advertisement could evoke negative assessments in the viewer according to the study conducted by Meyers-Levy and Peracchio (1996).



#### 5.4.4 Cropping

Two of the collected advertisements utilize cropping to create ambiguity. The Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement is cropped in a way that the man and cow are not fully in picture and the scene seems to continue outside the borders of the image. This style of cropping enhances the story aspect of the advertisement, calling for the viewer to imagine what is happening outside the frame, how the characters ended up in this situation and what will happen next. The Veganz (Jordan, 2020) advertisement is cropped in a way that indicates that the viewer is entering the room where the chicken is, as though walking in on the scene. As Peracchio and Meyers-Levy (1994) state, the cropping of an image invites the viewer to interpret the scene and causes positive assessments in the viewer when the image is interpreted correctly.

Interestingly, the cropping of the Liza Salad Dressing (Liza Salad Dressings Cow, 2011) advertisement makes the image look like it's shot from a close distance, thus leaving very little white space in the advertisement. The Atria Vegyu (Atria, 2018) and Quorn health (Spiller & Bakhashwain, 2014) advertisements also utilize little white space, although these two have more of it than the Liza Salad Dressings advertisement.

The Valio Mifu (Valio, 2020), Hesburger Soijaveke (Hesburger, 2020), Meatless Farm (Smithers, 2020), McDonald's (McDonald's Veggieburger, 2010), Quorn climate (Gwynn, n.d.), Oatly (Oatly Does a Body Better - Shredded Oats, 2017), Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements utilize white space quite notably. The Valio Mifu advertisement has white space in the form of a blurred background, Hesburger Soijaveke advertisement has a white background, Meatless Farm utilizes a green background, the McDonald's advertisement has a grey/white background, and the Quorn climate advertisement is divided into two sections with the other having a grey background and the other having an orange one. The Veganz advertisement is focused on the chicken, thus indicating that the blurred aspects around the chicken create white space. The Hiltl advertisement is likewise focused on the apple tree and the deer, leaving the rest of the image to be blurred white space.

**Image 8: The Hesburger Soijaveke (Hesburger, 2020) advertisement utilizes white space effectively**



Source: Hesburger (2020, August 26) In Facebook [Fast food restaurant page] Retrieved October 13, 2020, from <https://www.facebook.com/hesburger/photos/a.10150715920357089/10158770741502089>

As Pracejus et al. (2006) state, white space is used to communicate market power, trustworthiness, quality and prestige. For example, in the Hesburger Soijaveke (Hesburger, 2020) advertisement, the vertical orientation of the objects and the efficient use of white space creates a sense of strength and high quality. Also, the Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement presents itself as powerful due to the combination of vertical orientation and white space in the form of the turquoise backdrop.

#### 5.4.5 Ad layout

All 11 of the collected advertisements utilize an integrated ad layout, which means that the ad copy and image are combined into the same entity, within the image of the advertisement. When the ad copy is integrated into the advertisement and the text is rich and narrative, greater persuasion ensues for highly motivated viewers. If the viewer has low motivation to process the advertisement, he or she will not be interested in processing the advertisement comprehensively and most likely will not pay attention to the ad layout. (Peracchio & Meyers-Levy, 1997.)

None of the advertisements utilize a narrative text, as the narrative nature in the story advertisements originates from the images. The Meatless Farm (Smithers, 2020) and Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisements have the most

surprising and memorable ad copies, which could be closest to what Peracchio and Meyers-Levy (1997) identified as the most persuasive ad layouts. The Atria Vegyu (Atria, 2018), Hesburger Soijaveke (Hesburger, 2020) and Quorn health (Spiller & Bakhashwain, 2014) advertisements utilize the integrated layout but include factual claims in the ad copy.

Even though all of the advertisements utilize an integrated layout where the ad copy is in the same image with the text, there is always some way to separate the ad copy from the image. For example, the Meatless Farm (Smithers, 2020) ad copy is in a speech bubble, the Quorn climate (Gwynn, n.d.) ad copy is separated from the image by using different coloured backdrops and the Hesburger Soijaveke (Hesburger, 2020) ad copy is placed on the right side of the advertisement. The McDonald's (McDonald's Veggieburger, 2010), Liza Salad Dressings (Liza Salad Dressings Cow, 2011), and Veganz (Jordan, 2020) advertisements have very little focus on the ad copy, having the text written in a small font and placed in the lower right corner of the advertisement. The purpose here is to guide the viewer to interpret the image, but the focus is not on the ad copy. What is more, the Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement has no ad copy at all, only the logo of the restaurant on the upper right corner. This emphasizes the message of the image, which clearly indicates that the deer is not to be eaten.

In the following table 10, a summary of the stylistic properties of the collected advertisements is presented. See table 11 for the summary of colour- related findings.

**Table 10: Stylistic properties of the collected advertisements**

		Camera angle	Orientation of objects	Visual perspective	Cropping	Ad layout
		(Meyers-Levy & Peracchio, 1992; Schroeder, 2008, pp. 280– 282; Wang & Peracchio, 2008, p. 211)	(Peracchio & Meyers-Levy, 2005; Wang & Peracchio, 2008, p. 214)	(Meyers- Levy & Peracchio, 1996; Wang & Peracchio, 2008, p. 215)	(Peracchio & Meyers- Levy, 1994; Pracejus et al., 2006; Wang & Peracchio, 2008, p. 218)	(Peracchio & Meyers- Levy, 1997)
Valio	Mifu (Valio, 2020)	Eye level	Vertical	Passive bystander	Significant white space	Integrated
Atria	Vegyu (Atria, 2018)	Eye level	Vertical	Passive bystander	No ambiguous cropping, no significant white space	Integrated
Hesburger	Soijaveke (Hesburger, 2020)	Eye level	Vertical	Passive bystander	Significant white space	Integrated
Meatless Farm	(Smithers, 2020)	Eye level	Vertical  Diagonal	Passive bystander	Significant white space	Integrated
McDonald's	(McDonald's Veggieburger, 2010)	Eye level	Vertical	Passive bystander	Significant white space	Integrated

---

Quorn climate (Gwynn, n.d.)	Eye level	Vertical	Passive bystander	Significant white space	Integrated
Quorn health (Spiller & Bakhashwain, 2014)	Eye level	Vertical	Passive bystander	No ambiguous cropping, no significant white space	Integrated
Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	Eye level  Snapshot	Diagonal	Passive bystander	Ambiguous cropping	Integrated
Oatly (Oatly Does a Body Better – Shredded Oats, 2017)	Eye level	Vertical	Passive bystander	Significant white space	Integrated
Veganz (Jordan, 2020)	Downward	Diagonal	Active participant	Ambiguous cropping  Significant white space	Integrated
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	Eye level	Vertical	Active participant	Significant white space	Integrated

---

### 5.4.6 Colour

10 of the collected advertisements are printed in full colour, thus no analysis of the effects of black and white colour scheme is needed. The Quorn climate (Gwynn, n.d.) advertisement utilizes a colour scheme of black, white and orange, thus it can be classified as a colour-highlighted image, where the use of orange highlights the carbon footprint image, the “right direction” part of the textual ad copy and the image of the product. According to Meyers-Levy and Peracchio (1995) this colour-highlighted colour scheme helps attract the attention of viewers that have a low motivation to process the advertisement.

The 11 advertisements were analysed based on their chroma, value and hue (Gorn et al., 1997) and colour associations (Textile Institute & Best, 2012, pp. 112, 562–565, 602–603). The colour analysis was conducted with the help of the Munsell hue, value and chroma theory described by Clayton (2017). The following table 11 summarizes the colour-related findings. After the table, some interesting notions are discussed separately.

**Table 11: Analysis of colour (adapted from Clayton, 2017; Gorn et al., 1997; Textile Institute & Best, 2012, pp. 112, 562–565, 602–603)**

	Hue	Chroma (Clayton, 2017)	Value (Clayton, 2017)	Colour associations
Valio Mifu (Valio, 2020)	Brown and green	High	Low	Brown: Masculinity (Madden et al., 2000), warmth, earthiness, safety, reliability (Textile Institute & Best, 2012, p. 564)  Green: Sustainability (Lim et al., 2020), nature, freshness (Textile Institute & Best, 2012, p. 602)
Atria Vegyu (Atria, 2018)	Turquoise (greenish)	Low	High	Calming, relaxing (Textile Institute & Best, 2012, p. 112)

---

Hesburger Soijaveke (Hesburger, 2020)	Green and white	High	High	Green: Sustainability (Lim et al., 2020), nature, freshness (Textile Institute & Best, 2012, p. 602)  White: Pure, fresh, clean (Textile Institute & Best, 2012, p. 603)
Meatless Farm (Smithers, 2020)	Green	High	High value: light green  Low value: dark green	Sustainability (Lim et al., 2020), nature, freshness (Textile Institute & Best, 2012, p. 602)
McDonald's (McDonald's Veggieburger, 2010)	White with colourful highlights from the vegetables	White/grey: low  Cow: high	High value: highlights  Low value: shadows	White: freshness and purity (Textile Institute & Best, 2012, p. 603). The red, orange, green and brown are less dominant.
Quorn climate (Gwynn, n.d.)	Orange, black, white/grey	Orange: high  White/grey: low	High value: orange and white  Low value: black	Orange: warm, energetic (Textile Institute & Best, 2012, p. 602)
Quorn health (Spiller & Bakhashwain, 2014)	Green, orange, white	High	High	Green: Sustainability (Lim et al., 2020), nature, freshness (Textile Institute & Best, 2012, p. 602)  Orange: warm, energetic, cheerful (Textile Institute & Best, 2012, p. 602)
Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	Blue, white, green	Low	Mostly high value: highlights	Blue: comfort, loyalty (Textile Institute & Best, 2012, p. 602)  White: Pure, easy, good (Textile Institute & Best, 2012, p. 603)

---

			Low value: shadows	Green: Nature, soothing (Textile Institute & Best, 2012, p. 602)
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	Turquoise (bluish)	High	High	Calming, relaxing (Textile Institute & Best, 2012, p. 112)
Veganz (Jordan, 2020)	Brown, orange, grey	Low	High value: highlights	Brown: humourless, unsophisticated (Textile Institute & Best, 2012, p. 564)
			Low value: shadows	Orange: frivolousness, immaturity (Textile Institute & Best, 2012, p. 563)
				Grey: neutral, hiding (Textile Institute & Best, 2012, p. 565)
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	Green, brown, red highlight, black gunsight	High	High value: highlights	Green: balance, harmony, peace, nature (Textile Institute & Best, 2012, p. 563)
			Low value: shadows	Brown: warmth, earthiness (Textile Institute & Best, 2012, p. 564)
				Red: makes the apple appear near to the viewer, attracts attention, courage, energy (Textile Institute & Best, 2012, p. 563)
				Black: cold, menacing, intimidating (Textile Institute & Best, 2012, p. 565)

When it comes to colour associations, only the most dominant colours in the advertisements were analysed. For example, if all of the colours in the McDonald's (McDonald's Veggieburger, 2010) vegetable cow were analysed individually, the associations would have been very different from each other and the overall atmosphere of the advertisement would have been lost. By analysing white as the main



colour, it is possible to make the conclusion that the advertisement is supposed to give an impression of freshness and purity (Textile Institute & Best, 2012, pp. 602–603).

The most popular colour in these vegetarian food advertisements is green, with eight of the advertisements utilizing significant green elements. This is not surprising, as green is strongly associated with nature, peace, balance, harmony (Textile Institute & Best, 2012, p. 563) and sustainability (Lim et al., 2020). Also, brown is a popular colour. The Valio Mifu (Valio, 2020) advertisement uses brown to communicate masculinity (Madden et al., 2000), and earthiness (Textile Institute & Best, 2012, p. 564), whereas the Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement combines green and brown to create a warm and earthy atmosphere (Textile Institute & Best, 2012, p. 564). White is also used often, as it creates a fresh and clean look and positive associations (Textile Institute & Best, 2012, p. 603). Thus, it can be concluded that vegetarian food advertisers often choose colours that create connections to nature, purity and earthiness.

**Image 9: The Valio Mifu (Valio, 2020) advertisement uses brown colours to communicate masculinity and earthiness**



Source: Valio. (2020, September 4). In Facebook [Foodservice distributor page]. Retrieved November 6, 2020, from <https://www.facebook.com/valiosuomi/videos/1058817074538689/>

The collected advertisements utilize varying levels of chroma. Some utilize high chroma colours, which can awaken feelings of excitement (Gorn et al., 1997). This is evident for example in the Quorn health (Spiller & Bakhashwain, 2014) advertisement, where the high chroma orange and white together with the active images of running people create an atmosphere of freshness and high energy. The Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement is an interesting example, as it utilizes a turquoise background, a colour which is often associated with calmness and relaxation (Textile Institute & Best, 2012, p. 112), but its high chroma creates a sense of excitement. The bluish turquoise colour is also evident in the shading and highlights of the woman. The turquoise paired with the image of the elderly woman lifting weights creates an atmosphere that is excited and strong. On the contrary, the low chroma greenish turquoise in the Atria Vegyu (Atria, 2020) advertisement creates a harmonious, more relaxed atmosphere.

**Image 10: The high-chroma, bluish turquoise in the Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement paired with the strong-looking elderly woman create an atmosphere of excitement**



Source: Oatly Does a Body Better - Shredded Oats. (2017, December 12). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/oatly\\_oatly\\_does\\_a\\_body\\_better\\_shredded\\_oats](https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats)

Image 11: The low-chroma, greenish turquoise in the Atria Vegyu (Atria, 2018) advertisement creates a relaxed and harmonious atmosphere



Source: Atria. (2018). *Osavuosikatsaus 2018*. Retrieved November 6, 2020, from [https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria\\_osavuosikatsaus-q3\\_18\\_esitys\\_su.pdf](https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria_osavuosikatsaus-q3_18_esitys_su.pdf)

Varying levels of value are also used in the advertisements. High value colours induce relaxed feelings in the viewer (Gorn et al., 1997), which is evident, for example, in the Atria Vegyu (Atria, 2018) advertisement, which utilizes a low chroma turquoise. Low

chroma colours and mostly high value colours are used in the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement to create a relaxed atmosphere. In this advertisement, the blue, white and green colours create a sense of comfort and loyalty (Textile Institute & Best, 2012, pp. 602–603). One advertisement often utilizes both high and low value colours, whereas with chroma, it is evident that the colours are chosen within similar chromatic schemes, indicating that mainly low or high chroma colours are used. However, based on this analysis, colour does not affect the complexity of the advertisement. Colour creates the atmosphere of the advertisements and enhances the claims that the advertiser wishes to communicate.

### **5.5 The use of positive and negative images in the advertisements**

As Chowdhury et al. (2008) discuss, advertisements can include solely positive images, solely negative images, or a combination of both. When an advertisement includes a combination of both negative and positive images, the overall atmosphere of the advertisement is determined by which image is the most dominant (Chowdhury et al., 2008).

All of the collected advertisements utilize positive images, with nine of them including solely positive ones. For example, the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement is a very positive one, whereas the Hesburger Soijaveke (Hesburger, 2020) provides a clear product picture that portrays the product in a positive light through the use of white space and colours. The Veganz (Jordan, 2020) and Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisements utilize a combination of positive and negative aspects.

The Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement can be identified as an advertisement that utilizes the transformative mirror of consumption explained by Schroeder (2008, pp. 283–287). Even though the man in the image is not holding the actual product, it is rather obvious that the man has abided by the message of the advertisement and made a new friend by eating more salad and using the salad dressing. Thus, by using the advertised product, the man has become happier. The Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement also utilizes the transformative mirror of consumption, as it can be deduced that the old woman has

become strong by consuming oat products, even though the before situation is not visually represented in the advertisement.

The Veganz (Jordan, 2020) advertisement has a very negative image, which is why the brown, orange and grey colours of the advertisement create negative associations in the viewer. The orange and brown of the chicken create a sense of immaturity and unsophistication (Textile Institute & Best, 2012, pp. 563–564) and grey enhances the hidden aspect of the scene, making it seem like the viewer was not supposed to see what is happening (Textile Institute & Best, 2012, p. 565). The orange product image in the corner, however, evokes positive associations, as the product is offered as a positive solution to the tastelessness of chicken. The dominating image here is the negative one, which draws the viewer's attention to the proposed solution to the horrific scene, i.e., the vegetarian nuggets offered by the Veganz supermarket.

The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement has the positive image of a deer and apple tree in the forest. The negative aspect comes from the presence of the gunsight. The black colour of the gunsight evokes associations of coldness and menace (Textile Institute & Best, 2012, p. 565). The viewer understands that the gunsight is traditionally aimed at the deer, which is coloured in earthy and warm browns (Textile Institute & Best, 2012, p. 564), painting the deer in a positive light. The negative association of the gunsight, however, is mitigated by the fact that it is pointed at the red apple, indicating that the evil gunsight should not be aimed at the deer. The red of the apple catches the shooter's (viewer's) attention. The positive aspects of the advertisement are more dominant than the negative, thanks to the gunsight aiming at the apple. If the gunsight was aimed at the deer, the effect would be different.

**Table 12: The use of positive and negative images in the collected advertisements (adapted from Chowdhury et al., 2008; Schroeder, 2008, pp. 283–287)**

		Image with positive associations	Image with negative associations	Transformative mirror of consumption
Valio	Mifu	X		
(Valio, 2020)				
Atria	Vegyu	X		
(Atria, 2018)				
Hesburger		X		
Soijaveke				
(Hesburger, 2020)				
Meatless	Farm	X		
(Smithers, 2020)				
McDonald's		X		
(McDonald's Veggieburger, 2010)				
Quorn	climate	X		
(Gwynn, n.d.)				
Quorn	health	X		
(Spiller & Bakhashwain, 2014)				
Liza	Salad	X		X
Dressings	(Liza)			

---

Salad Dressings Cow, 2011)			
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	X		X
Veganz (Jordan, 2020)	X	X	
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	X	X	

---

## 5.6 The purpose of visual rhetorical figures in the advertisements

In this chapter, conclusions about at which consumer segments the advertisements are aimed are presented. These conclusions were made based on the analysis of visual rhetorical figures and the theory on what advertising should be like for each of the segments. The analysis of visual rhetorical figures resulted in a conclusion about the complexity of the advertisement, which, combined with the effect of the textual ad copy, can be used to determine the target segment. Based on the visual rhetorical figures, each of the advertisements was categorized into one of the following categories based on whether the purpose of the visual rhetorical figures and their complexity in the collected advertisements is to:

- a.) Attract the attention of the vegetarian segment
- b.) Attract the attention of the meat reducer segment
- c.) Attract the attention of the mainstream audience



The classifications were made based on how complex an advertisement the utilized visual rhetorical figures form. Complexity arises from a heavy use of visual rhetorical figures that require interpretation from the viewer. The most complex advertisements fall into category a, as they require processing from the viewer and thus motivation and interest in interpreting content related to vegetarianism. The least complex advertisements fall into category c, as they utilize simple visual rhetorical figures that do not require much processing from the viewer. The overall message of the advertisement was also taken into account when making the classifications. The classifications of the advertisements into the three segments are summarized in the following table, the details of which will be discussed next.

**Table 13: Categorization of the collected advertisements**

ADVERTISEMENT	PURPOSE OF VISUAL RHETORICAL FIGURES	JUSTIFICATION OF CATEGORIZATION
Valio Mifu (Valio, 2020)	c. Attract the attention of the mainstream audience	Not open, no metaphors, no radical statements, iconic signs, positive image, no ambiguous cropping, masculinity is addressed, ad copy addresses meat consumers
Atria Vegyu (Atria, 2018)	c. Attract the attention of the mainstream audience	Not open, no metaphors, no radical statements, iconic signs, positive image, no ambiguous cropping, ad copy addresses all consumers

---

Hesburger Soijaveke (Hesburger, 2020)	c. Attract the attention of the mainstream audience	Not open, no metaphors, iconic signs, no ambiguous cropping, positive image
Meatless Farm (Smithers, 2020)	b. Attract the attention of the meat reducer segment	Ethical claim, not open, iconic signs, no metaphors, positive image, ad copy that suggests dietary change
McDonald's (McDonald's Veggieburger, 2010)	a. Attract the attention of the vegetarian segment	Ethical undertone, open riddle advertisement, metaphors, iconic and symbolic signs
Quorn climate (Gwynn, n.d.)	b. Attract the attention of the meat reducer segment	Not open, moderate environmental claims, symbolic and iconic signs, no ambiguous cropping, colour-highlighted scheme, ad copy that suggests dietary change
Quorn health (Spiller & Bakhashwain, 2014)	c. Attract the attention of the mainstream audience	No metaphors, iconic signs, positive image, health claims, addresses masculinity

---

---

Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	b. Attract the attention of the meat reducer segment	Open story advertisement, metaphors, ambiguously cropped, transformative mirror of consumption, ad copy that suggests dietary change, iconic, symbolic and indexical signs
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	a. Attract the attention of the vegetarian segment	Elements of openness, metaphors, symbolic and iconic signs, the product is vegan, company has strong vegan associations, health claims, transformative mirror of consumption
Veganz (Jordan, 2020)	a. Attract the attention of the vegetarian segment	Open issue advertisement, metaphors, iconic, indexical and symbolic signs, active participant perspective, ambiguous cropping, ethical claims, negative image is used
Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	a. Attract the attention of the vegetarian segment	Open issue advertisement, ethical claims, metaphors, active participant perspective, indexical, iconic and symbolic signs, negative image is used

---

Because the Valio Mifu (Valio, 2020) advertisement does not employ complex visual figures that require much processing from the viewer, it is categorized as an advertisement that is aimed at the mainstream audience. The advertisement does not include any metaphors or radical statements and the image is quite positive, which indicates that it appeals to the mainstream audience (Laestadius et al., 2016). The advertisement is easy for the viewer to understand as it utilizes iconic signs, which do not require interpretation from the viewer (Scott, 1994). Even though the comparison for similarity – replacement structure is described by Phillips and McQuarrie (2004) as a complex structure, it is still easy to understand thanks to the ad copy that guides the viewer to identify that the patty inside the burger is a vegetarian one. The high chroma and low value colours combined with a vertical orientation create a strong and powerful image (Wang & Peracchio, 2008, p. 214). The viewer does not have to be too invested in reading vegetarian advertisements, and Chaiken's (1980) heuristic processing strategies can be used.

The ad copy “vegepihvi lihansyöjille” [Vegetarian patty for meat consumers. Own translation] (Valio, 2020), clearly states that the product is meant to be a product for meat consumers to include in their diet. The advertisement does not advocate a completely meat-free diet, as it clearly states that this vegetarian product is to be included in an omnivorous diet. The use of brown as the dominant colour creates a sense of masculinity, which is emphasized by the image of the man eating the burger. The colours, vertical orientation and the image of the man indicate that this advertisement takes into account the fact that vegetarianism is not often seen as a masculine dietary choice (Rothgerber, 2013), and tries to make the vegetarian food product appear as a masculine option. The problem with masculinity and pro-meat attitudes is addressed by showing that men do not always have to eat meat, which is one of the ways that Rothgerber (2013) suggests can be used when advertising vegetarian food to masculine men. The advertisement does not include visual or textual claims that could be interpreted to moralize the viewer, indicating that the possible vegaphobic attitudes of the mainstream audience have been considered when creating the advertisement (Cole & Morgan, 2011). As part of the mainstream audience, this advertisement also appeals to the meat reducer segment, as the advertisement clearly shows that the product can be used to replicate traditional meals that include meat (Apostolidis & McLeay, 2016), in this case, burgers. For the vegetarian consumer, the

tension of abstinence vs pleasure (Janda & Trocchia, 2001) is reduced, as the advertisement shows that tasty meals can be created with the product. What is more, the fact that this product exists reduces the tension of pragmatism vs integrity (Janda & Trocchia, 2001).

The purpose of the visual rhetorical figures in the Atria Vegyu (Atria, 2018) advertisement is to attract the attention of the mainstream audience. The advertisement employs no metaphors, uses solely iconic signs, utilizes an eye-level angle, includes no cropping that would create ambiguity and places the viewer as a passive bystander. The similarity – juxtaposition structure is not a complex structure and thus easy to understand (Phillips & McQuarrie, 2004). The turquoise colour and use of white space create a calm and modern atmosphere (Textile Institute & Best, 2012, p. 112; Pracejus et al., 2006).

The ad copy indicates that the products are for vegetarians, meat consumers and everyone who falls between these categories (Atria, 2018). The statement is not radical or moralizing and appeals to the mainstream perspective (Laestadius et al., 2016). As the Valio Mifu (Valio, 2020) advertisement, the Atria Vegyu (Atria, 2018) advertisement does not advocate a vegetarian diet, as it indicates that the products are suitable for meat-eaters and vegetarians alike. The fact that the advertisement presents many vegetarian products implies that it could reduce the pragmatism vs integrity tension experienced by vegetarians (Janda & Trocchia, 2001). By showing that there are multiple new products available, the advertisement implies that adhering to a vegetarian diet is easy. The ease of availability of the new products appeals also to the meat reducer and meat consumer segments (Apostolidis, & McLeay, 2016). The advertisement clearly shows that traditionally meat-based microwave meals such as omelettes and curries are available as meat-free versions, which appeals to the meat reducer segment (Apostolidis & McLeay, 2016).

The visual rhetorical figures in the Hesburger Soijaveke (Hesburger, 2020) advertisement also create an entity that seems to be aimed at the mainstream audience. The advertisement is not open, does not include metaphors, employs iconic signs, creates no ambiguity through cropping choices and places the viewer as a passive bystander. The similarity – replacement structure (Phillips & McQuarrie, 2004) is easy

to understand with the help of the ad copy, which helps the viewer understand that the traditional beef burger patty is replaced by a vegetarian one. The high chroma colours and effective use of white space create a powerful image that is meant to excite the viewer (Pracejus et al., 2006; Gorn et al., 1997). The rhetorical figures do not require much processing from the viewer, thus indicating that Chaiken's (1980) heuristic strategies can be used and no specific interest in the topic is needed.

For meat reducers, the Hesburger Soijaveke (Hesburger, 2020) advertisement shows that a traditional meat-based burger is available as a vegetarian version. The tension of pragmatism vs integrity (Janda & Trocchia, 2001) is eased for vegetarian consumers, as they will be pleased to know that a big fast-food chain includes easily available vegetarian options. The tension of abstinence vs pleasure (Janda & Trocchia, 2001) is also reduced, as the advertisement shows that a tasty burger is now available. Even though the advertisement is clearly aimed at the mainstream audience, the ad copy that states "Ei lihaa, maitoa tai kananmunaa" [No meat, dairy or egg. Own translation], indicates that also the strict vegetarians, i.e., vegans, who avoid all animal products (Hoek et al., 2004) could be interested in the product. As Laestadius, et al. (2016) state, the terms vegetarian and vegan should be avoided if the advertisement is aimed at the mainstream audience. Even though the Hesburger Soijaveke advertisement does not include the word vegan, the ad copy clearly indicates that the product is vegan, thus possibly causing negative reactions in the most adamant meat consumers (Laestadius et al., 2016).

The visual rhetorical figures combined with the textual ad copy in the Meatless Farm (Smithers, 2020) advertisement create an entity that best fits category b, which is to attract the attention of the meat reducer segment. The advertisement is simple to understand due to it employing iconic signs, no visual metaphors and no ambiguous cropping. The comparison for similarity – replacement structure is classified as a complex structure by Phillips and McQuarrie (2004), but the brand name helps the viewer understand that the burger includes a meatless patty. The combination of high chroma and low and high value green hues can create a sense of excitement in the viewer (Gorn et al., 1997) and the green hue helps the viewer decipher that the product is fresh and sustainable (Textile Institute & Best, 2012, p. 602). The combination of diagonal and vertical orientation adds a dynamic nature to the image (Wang &

Peracchio, 2008, p. 214). The advertisement is visually simple, so it will be easy to understand for meat reducers who allegedly utilize Chaiken's (1980) systematic processing strategy.

Despite the fact that the advertisement includes visual figures that are easy to interpret, the Meatless Farm (Smithers, 2020) advertisement is categorized into the b category, because there are elements that indicate that the advertisement is aimed at people who are considering a vegetarian diet or otherwise have an interest in vegetarian food. Compared to the Valio Mifu (Valio, 2020), Atria Vegyu (Atria, 2018) and Hesburger Soijaveke (Hesburger, 2020), the Meatless Farm advertisement has a more ethically oriented message. The ad copy "Change tastes great" indicates that the advertisement advocates a more sustainable diet by trying to convince people to include vegetarian options in their diet. Considering ethical claims, the ad copy is quite moderate. This justifies the conclusion that the advertisement is aimed at meat reducers, as this segment is interested in moderate ethical claims (Apostolidis & McLeay, 2016). The suggestion for change in the ad copy may alienate some of the mainstream audience members, because it can be seen as promoting the vegetarian option as more ethical than the option that includes meat (Laestadius et al., 2016). The advertisement may feel like it moralizes those who do not wish to make dietary changes. The fact that the woman depicted in the image is elderly may further emphasize this, as it indicates that it is never too late to make the change and that even elderly people who may be set in their ways can adopt a new diet.

Based on the complexity of the McDonald's (McDonald's Veggieburger, 2010) advertisement, it is categorized into category a, which is to attract the attention of the vegetarian segment. The advertisement is an open riddle advertisement (Ketelaar et al., 2008), which utilizes a hybrid metaphor and symbolic signs and thus requires interest and processing from the viewer. The advertisement employs a comparison for similarity – fusion structure (Phillips & McQuarrie, 2004). The advertisement utilizes both high and low chroma colours as well as high and low value colours. Due to the complexity of the advertisement and the very small ad copy, it can be inferred that the viewer is expected to be interested in the topic of vegetarianism and ready to utilize Chaiken's (1980) systematic processing strategy. The effective use of white space

communicates modernness, market power and trustworthiness to the vegetarian audience (Pracejus et al., 2006).

The McDonald's (McDonald's Veggieburger, 2010) advertisement can be interpreted to appeal to the ethical motive for being vegetarian (Janda & Trocchia, 2001). Health aspects (Janda & Trocchia) are also evident, as the fresh colours of the vegetables indicates that the vegetable patty might be a healthier option compared to the traditional beef patty. The cow constructed of vegetables communicates that it is better to eat a burger that has a vegetarian patty compared to a beef patty. There is a clear comparison between beef and vegetables as the ingredient of a patty, which indicates that the message of the advertisement is not modest enough to appeal to the mainstream audience (Laestadius et al., 2016). The fact that there is now a vegetarian burger available at such a big fast-food chain as McDonald's alleviates the tension of pragmatism vs integrity (Janda & Trocchia, 2001), as the availability of this product means that vegetarian consumers can eat there as well. The advertisement may also appeal to the tension of abstinence vs pleasure (Janda & Trocchia), as it shows that vegetarian consumers do not have to abstain from eating at McDonald's anymore due to the availability of the new vegetarian burger.

The visual rhetorical figures in the Quorn climate (Gwynn, n.d.) advertisement create an entity that would best attract the attention of the meat reducer segment. The advertisement is not very complex, as it employs a simple structure of connection – juxtaposition (Phillips & McQuarrie, 2004) and includes no metaphors. The advertisement does include a symbolic sign in the form of the footprint image, but as it is such a commonly recognized symbol, it does not make the advertisement too challenging to interpret. The camera angle is at eye-level showing the product, the orientation of objects is vertical, and the cropping does not create ambiguity. The high chroma orange brings a sense of excitement to the advertisement (Gorn et al., 1997). The colour-highlighted colour scheme is useful in attracting the attention of the viewers who do not have a particularly high motivation to process the advertisement (Meyers-Levy & Perachhio, 1995), which supports the fact that the advertisement is placed into the b category instead of a.



The claims in the Quorn climate (Gwynn, n.d.) advertisement are related to the ethical and environmental motives for a vegetarian diet. As stated by Apostolidis and McLeay (2016), if a product is aimed at meat reducers, the advertisement should focus on promoting the health aspects and availability of the product, but some moderate environmental claims can also be communicated. As the Quorn climate advertisement clearly promotes ethical environmental aspects, at least meat eaters may experience negative feelings towards the ad. Related to vegaphobia (Vandermoere, et al., 2019), the ethical environmental claim may make the meat-consuming viewer feel like they are being moralized by the advertisement. The advertisement suggests that the viewer should “take a step in the right direction”, thus encouraging the viewer to include the vegetarian product in their diet and make a dietary change. The Quorn climate advertisement helps alleviate the tension of pragmatism vs integrity (Janda & Trocchia, 2001) by showing that this meat-free option is available.

The Quorn health (Spiller & Bakhashwain, 2014) advertisement is an entity that is easy to understand. The advertisement employs the simple connection – juxtaposition structure (Phillips & McQuarrie, 2004), includes no metaphors, uses iconic signs and has no cropping that would create ambiguity. The images are very positive, portraying energetic-looking runners and the smiling Mo Farah. The advertisement includes the colours green and orange, which communicate sustainability (Lim et al., 2020), energy and cheerfulness (Textile Institute & Best, 2012, p. 602).

The Quorn health (Spiller & Bakhashwain, 2014) advertisement focuses on promoting the health aspects of the product, making it more of a mainstream advertisement than the Quorn climate (Gwynn, n.d.) advertisement. As Apostolidis and McLeay (2016) state, when advertising to meat eaters and meat reducers, health aspects should be promoted. The fact that the advertisement portrays the professional athlete Mo Farah indicates that even people who utilize Chaiken’s (1980) heuristic processing strategy might be interested in the advertisement, as they would be persuaded by the message source’s identity. The advertisement includes three images of meals prepared using the Quorn mince product, indicating that traditional meals can be created with Quorn, which appeals to meat reducers (Apostolidis & McLeay, 2016). This advertisement also addresses the issue of masculinity and vegetarianism, as the ad portrays the masculine Mo Farah getting his protein from the Quorn mince product. As stated by

Rothgerber (2013), one way to make masculine men change their attitude towards vegetarianism is to refute the misconception that all men eat excessive amounts of meat, which is what this advertisement does by clearly demonstrating through text and visuals that Mo Farrah eats Quorn. The textual ad copy, a quote from Mo Farrah, focuses on the fact that the product is rich in protein without emphasizing the vegetarian aspect of the product. The emphasis on protein appeals to masculine men because it shows that even though masculine men feel like they need protein to build up muscle (Rothgerber, 2013), there are other protein-rich options than meat.

The Liza Salad Dressings advertisement (Liza Salad Dressings Cow, 2011) could fall into the vegetarian segment category based on its visual complexity, but as the textual ad copy suggests that the viewer of the ad should make a dietary change, the advertisement was placed into the meat reducer category. The advertisement is an open story advertisement (Ketelaar et al., 2008), it employs a similarity – juxtaposition structure and a similarity – replacement structure (Phillips and McQuarrie, 2004), includes a simile metaphor and an integrated metaphor (Forceville, 2008, p. 194–195) and is cropped in a way that creates ambiguity (Peracchio & Meyers-Levy, 1994). The transformative mirror of consumption (Schroeder, 2008, pp. 283–287) is evident. These characteristics suggest that the advertisement requires interpretation from the viewer. Due to the combined effect of the visual rhetorical figures and the ad copy, the advertisement can be interpreted to have a message that advocates a vegetarian diet, which is why it may alienate some vegaphobic consumers. The advertisement complies with the ethical, animal rights-related motives (Janda & Trocchia, 2001), which are important to vegetarian consumers. However, the advertisement does this in a very inconspicuous and non-shocking way, which supports the categorization into the meat reducer category.

In the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement, the masculine man and the cow being friends indicates that the advertisement attempts to appeal to masculine men who eat too much meat. The advertisement invites masculine men to eat more salad by offering a salad dressing that makes the option seem appealing. This advertisement seems to utilize the ways that Rothgerber (2013) suggests could be used to advertise to masculine men: demonstrating that other masculine men eat salad and forming the message in a way that appeals to masculine

norms. The muscular, strong-looking man appeals to masculine norms (Rothgerber, 2013), while simultaneously the happy emotion that the man is portraying and the fact that he seems to care for another living creature challenge these norms. It seems that the advertisement tries to educate masculine men about the gender socialisation issues and strives to challenge the harmful norms associated with masculinity, which is one of the methods of advertising that Rothgerber (2013) proposes.

The Oatly (Oatly Does a Body Better - Shredded Oats, 2017) advertisement falls into category a, which is to attract the attention of the vegetarian segment. The advertisement is rather complex, as it utilizes a contextual and integrated metaphor (Forceville, 2008, pp. 194–195) a comparison for similarity – replacement structure (Phillips & McQuarrie, 2004) and a symbolic sign. The transformative mirror of consumption (Schroeder, 2008, pp. 283–287) is also used. The ad copy does not give any explanation as to what kind of product is in question, only that it is made of oats. Thus, the viewer is expected to arrive at the conclusion that it is oat products that have made the elderly woman strong. As dairy-substituting oat products are not necessarily familiar to the mainstream audience, many viewers may disregard the advertisement due to the fact that it requires processing and does not clearly indicate what the product in question is like. The advertisement has elements of openness, namely the missing product image and low brand anchoring (Ketelaar et al., 2008). As a company, Oatly used to explicitly claim that their products are vegan (Changing the World Through Consumption: Oatly and the Contradictions of Political Engagement, 2018), indicating that the mainstream audience was not necessarily interested in the products (Laestadius et al., 2016). Even though the company has shifted their focus to emphasizing the environmental impact of their products and has discarded the use of the term “vegan” (Changing the World Through Consumption: Oatly and the Contradictions of Political Engagement, 2018), this vegan association may still linger in people’s minds. The advertisement emphasizes the personal health benefits of using Oatly products, which is why meat reducers may also be interested.

As an advertisement that is aimed at vegetarian consumers and even strict vegetarians (vegans), the Oatly advertisement addresses the tensions of pragmatism vs integrity and abstinence vs pleasure (Janda & Trocchia, 2001). The tension of pragmatism vs integrity is addressed by showing that dairy-replacing products are available to

consumers, whereas the tension of integrity vs abstinence is solved because the existence of dairy-replacing oat products means that strict vegetarians can create their own versions of traditional meals that include dairy. Also, the tension of animal welfare vs self-welfare (Janda & Trocchia, 2001) is addressed, as the advertisement demonstrates that Oatly products make the user healthy and strong without need to harm animals by consuming dairy products.

The visual rhetorical figures in the Veganz (Jordan, 2020) advertisement suggest that the advertisement is aimed at the vegetarian segment. Already the fact that it is a clear issue advertisement (Ketelaar et al., 2008) advocating veganism alienates the mainstream audience from paying attention to the message. The advertisement utilizes a hybrid metaphor and a contextual metaphor (Forceville, 2008, pp. 182–195) and indexical and symbolic signs (McQuarrie & Mick, 1999), all of which require interpretation and most likely the use of Chaiken's (1980) systematic processing strategy. The advertisement utilizes the comparison for similarity – fusion structure (Phillips & McQuarrie, 2004). The viewer is placed as an active participant with a second-person ad copy, indicating that it attempts to draw positive reactions from the viewer (Meyers-Levy & Peracchio, 1996). The cropping of the advertisement creates ambiguity, which requires processing from the viewer (Peracchio and Meyers-Levy, 1994).

The Veganz (Jordan 2020) advertisement appeals to the ethical motives (Janda & Trocchia, 2001) for being vegetarian by indicating that eating meat is wrong. The advertisement tries to shock the viewer into realizing that eating meat is as disgusting as the image depicted in the advertisement. For vegaphobic (Cole & Morgan, 2011) viewers, the advertisement is possibly very repulsive, as the basic purpose of the advertisement is to moralize the viewer, which is exactly what vegaphobic individuals fear.

The visual rhetorical figures in the Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement create an entity that is aimed at the vegetarian segment. The Hiltl advertisement is an open issue advertisement (Ketelaar et al., 2008) with an ethical claim, indicating that the mainstream audience is not a likely target. The advertisement utilizes a contextual metaphor (Forceville, 2008, pp. 194–195) and

indexical, symbolic and iconic signs (McQuarrie & Mick, 1999), which require processing and interest in the topic from the viewer. The structure is simple but rich, as the advertisement utilizes the comparison for opposition – juxtaposition structure (Phillips & McQuarrie, 2004). The viewer is an active participant (Meyers-Levy & Peracchio, 1996), having been placed into the shoes of the shooter.

The Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement addresses the ethical, animal welfare motives (Janda & Trocchia, 2001) for the vegetarian diet. The advertisement alleviates the tension of pragmatism vs integrity (Janda & Trocchia, 2001) by showing that there is a restaurant where vegetarians can eat anything on the menu, thus making life easier for them. The animal welfare vs self-welfare tension (Janda & Trocchia, 2001) is also addressed, as the advertisement shows that the consumer can eat a healthy apple instead of harming animals by eating meat. The advertisement is likely to repel vegaphobic consumers, as the advertisement is quite moralizing as it communicates that killing animals is wrong.

The most common visual rhetorical figures found in each segment are summarized in the following table 14.

**Table 14: Summary of common visual rhetorical figures in each segment**

Segment category	Advertisements in the category	Common visual figures and claims
a. Vegetarian	4 advertisements	Open advertisement, comparison for similarity – fusion, comparison for similarity – replacement, comparison for opposition – juxtaposition, include metaphors, complex signs, active participant perspective, positive and negative images are used, ambiguity from cropping, usually little emphasis on ad copy
	McDonald's (McDonald's Veggieburger, 2010)	
	Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	
	Veganz (Jordan, 2020)	Claims related to animal welfare and health

---

	Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019)	
b. Meat reducer	3 advertisements	Open and closed, connection – juxtaposition, comparison for similarity – replacement and similarity – juxtaposition, some visual metaphors, symbolic, indexical and iconic signs, passive bystander perspective, only positive images, some ambiguous cropping, ad copy that suggest dietary change
	Meatless Farm (Smithers, 2020)	
	Quorn climate (Gwynn, n.d.)	
	Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	Moderate animal-rights and environmental claims
c. Mainstream audience	4 advertisements	Not open, comparison for similarity – juxtaposition, comparison for similarity – replacement, connection – juxtaposition, no metaphors, iconic signs, vertical orientation of objects, passive bystander, masculinity communicated, no ambiguous cropping, positive images, easily comprehensible ad copy
	Valio Mifu (Valio, 2020)	
	Atria Vegyu (Atria, 2018)	
	Hesburger Soijaveke (Hesburger, 2020)	
	Quorn health (Spiller & Bakhashwain, 2014)	No radical statements, only personal health claims

---

## 6 CONCLUSIONS

### 6.1 Key results

The purpose of this research was to identify how visual rhetorical figures are used in vegetarian food advertisements. The exact research question was as follows: How are visual rhetorical figures used when advertising vegetarian food to the vegetarian segment, meat reducer segment and the mainstream audience?

At the start of this thesis, existing theories were combined to suggest that advertisements that utilize complex visual rhetorical figures are aimed at the vegetarian or meat reducer segments, as these complex advertisements require Chaiken's (1980) systematic processing strategies from the viewer. Consequently, the visually simpler advertisements are aimed at the mainstream audience who use Chaiken's heuristic processing strategies due to lower levels of interest in the topic of vegetarian food. To answer the research question, 11 vegetarian food-related advertisements were collected and analysed. It became evident that the advertisements utilize visual rhetorical figures of varying complexity. The visual complexity was one determinant when assigning advertisements to each segment, but it was not the sole factor. The dual loop theory by Rossiter and Percy (1980) plays an important role, as it was discovered that the nature of the ad copy influences the interpretation of the visual image.

Four of the collected advertisements were placed into the vegetarian segment category, because the purpose of the visual rhetorical figures in these advertisements is to attract the attention of the vegetarian segment. The categorization carried out follows the existing theory: if advertisers wish to attract the attention of the vegetarian segment, the advertisements can utilize complex visual figures and even shock the viewer through the use of negative images. These advertisements utilize the most complex visual figures. The advertisements are open and include visual metaphors that require processing from the viewer. In addition to iconic signs, the advertisements utilize more complex symbolic and indexical signs. Ambiguous cropping is used by one advertisement in this category. The only advertisements that utilize the perspective of an active participant were placed into this category. Similarly, the only advertisements

that include images with negative associations were categorized into the vegetarian segment category. The advertisements utilize comparison for similarity – fusion, comparison for similarity – replacement and comparison for opposition – juxtaposition structures from Phillips and McQuarrie's (2004) matrix. None of the simplest structures described by Phillips and McQuarrie are present in this category. Only one advertisement in this category has significant ad copy, whereas two have ad copies that are placed in the corner of the image and one has no ad copy at all.

Three advertisements were classified into category b, as they use visual rhetorical figures to attract the attention of the meat reducer segment. These advertisements were placed into category b mostly based on their moderate ethical claims that suggest that the viewer should make a change in their diet. This category includes open and closed advertisements. The advertisements may include metaphors. The viewer is placed as a passive bystander and the images are all positive. The structures of connection – juxtaposition, comparison for similarity – replacement and similarity – juxtaposition (Phillips & McQuarrie, 2004) are evident in this category. Category b advertisements differ from category c in that they have stronger ethical claims than the mainstream audience advertisements. Even though Apostolidis and McLeay (2016) write that meat reducers are interested in personal health claims, the three meat reducer advertisements in this research do not include visual rhetorical figures or textual ad copies that communicate such claims.

Lastly, four advertisements were placed into category c, because these advertisements utilize visual rhetorical figures in order to attract the attention of the mainstream audience. The theoretical framework suggests that when an advertiser wishes to aim the advertisement at the mainstream audience, the advertisement should be simple, making it easy and quick for the viewer to understand. These advertisements are not open, they utilize varying degrees of meaning operation richness and visual structure complexity and include no metaphors. The meaning operation of comparison for similarity (Phillips & McQuarrie, 2004) is common in this category. All of the advertisements except for the Quorn health (Spiller & Bakhashwain, 2014) advertisement use this meaning operation in order to draw similarities between vegetarian and meat-based food. This is the only category that includes an advertisement utilising the simplest structure of connection – juxtaposition, but also



more complex structures are evident. The signs are mostly iconic, with one exception of a very common and easily comprehensible symbolic sign. All of these advertisements place the viewer as a passive bystander. The powerful vertical orientation of objects is common in these advertisements and the images are all positive. In one case, colours are used to communicate masculinity, which is not evident in the other two categories. The mainstream audience advertisements utilize ad copies that are easy to understand and often indicate that the vegetarian product is meant for all consumers.

## **6.2 Theoretical contribution**

For this thesis, the research gap was that there has been no research on visual rhetorical figures that focuses on specific product category advertisements. Even though visual rhetorical figures in advertisements have been studied, an individual study has commonly included advertisements from multiple product categories. Thus, this thesis fills this gap by focusing on a single product category of vegetarian food products.

This thesis contributes to existing research by pointing out that even though complexity created by the use of visual rhetorical figures affects the target segment of the advertisement, there are other important factors to consider as well. It was found that the categorization into segments cannot be carried out solely on the basis of visual rhetorical figures, but that the nature of the textual ad copy must be taken into account as well. This finding supports Rossiter and Percy's (1980) dual loop theory, which suggests that the textual ad copy and visual imagery are both important when influencing the consumer.

The mainstream audience category and the vegetarian category follow the theory on visual complexity that was introduced in chapter 2.2. The process of placing advertisements into these categories was rather straightforward, as the simple advertisements clearly belong to the mainstream audience category, whereas the complex ones are aimed at the vegetarian segment. However, the use of visual complexity as a determining factor stopped working with the three meat reducer segment advertisements.

Especially when categorizing advertisements into the meat reducer segment, the textual ad copy was crucial. This category includes both simple and complex advertisements, but the common factor for all of the three advertisements is the fact that their ad copies suggest that the reader should make a dietary change. The suggestion for change is based on moderate animal rights and environmental claims.

For example, the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement would have been placed into the vegetarian segment category based on its use of complex visual rhetorical figures. Instead, the advertisement was placed into the meat reducer category due to the textual ad copy that suggests a change in consumption patterns. Similarly, the Meatless Farm (Smithers, 2020) advertisement might have been placed into the mainstream audience category due to its use of simple visual figures, but the ethically oriented ad copy that suggests a dietary change most likely alienates a large base of the mainstream audience. Thus, the advertisement was placed into category b, the meat reducer segment. In this thesis, the combined effect of visual imagery and verbal ad copy sometimes resulted in a different categorization that would have been carried out without considering the ad copy. Ketelaar et al. (2008) support this result, as they state that ad copy guides the viewer to interpret the visual figures of the advertisement.

In chapter 2.2.3, it was suggested that advertisements that address the issue of masculine men having excessively pro-meat attitudes (Rothgerber, 2013) would be aimed at the mainstream audience. One such advertisement was placed into the mainstream audience category. However, the Liza Salad Dressings (Liza Salad Dressings Cow, 2011) advertisement that portrays a clearly masculine man was placed into the meat reducer category. This advertisement takes a risk when trying to appeal to masculine men while simultaneously suggesting a moderate dietary change.

Some visual figures did not affect the categorization of the collected advertisements, despite the fact that some of these visual rhetorical figures could be used to increase or decrease complexity. In all of the categories, varying uses of camera angle and orientation of objects are evident. All of the 11 advertisements utilize integrated ad layout, which indicates that ad layout does not affect the complexity and target segment of the advertisement. The use of colours does not affect the complexity of the

advertisement. Instead, the colours communicate different meanings and create the atmosphere of the advertisement, which may indicate a certain target segment, such as masculine men. However, most of the 11 advertisements utilize hues of green, which communicates nature, peace, balance and harmony (Textile Institute & Best, 2012, p. 563). Thus, all vegetarian food-related advertisements can utilize green colours regardless of the target segment of the advertisement.

The richness of meaning operation and complexity of visual structure (Phillips & McQuarrie, 2004) do not directly indicate the placement of the ad into a specific segment. It could have been theorized that the advertisements with the most rich and complex structures would be aimed at vegetarians, whereas the least rich and simplest advertisements would be aimed at the mainstream audience. However, the mainstream audience advertisements could employ a complex visual structure and moderate richness, whereas the clearly vegetarian segment oriented Hiltl (Hiltl Vegetarian Restaurant Peaceful Hunting Season, 2019) advertisement employs the simple juxtaposition visual structure despite being rich with regards to meaning operation.

### **6.3 Managerial implications**

The theoretical framework and the empirical study of this thesis provide guidelines for advertisers as to which kinds of visual rhetorical figures should be chosen when trying to attract the attention of the vegetarian segment and the mainstream audience segment. As for the meat reducer segment, this thesis demonstrates that instead of scrutinizing the complexity of the advertisement, more attention should be paid to the textual ad copy that guides the interpretation of the visual image. Namely, if the goal is to attract the attention of the meat reducer segment, some kind of suggestion for a dietary change should be made.

When designing an advertisement aimed at the vegetarian segment, the advertiser can create a visually complex advertisement with elements of openness and use visual metaphors and iconic, indexical and symbolic signs. The images in the advertisement can even have negative associations and the viewer can be placed as an active participant. When an advertiser wishes to attract the attention of the mainstream audience, the advertisement should be kept simple. The advertisements should be

closed, include simple iconic signs and use little or no visual metaphors. Based on the sample of this thesis, vertical orientation is popular among mainstream advertisements, as it can be used to communicate power of the product (Wang & Peracchio, 2008, p. 214). If the advertiser wishes to attract the attention of masculine men, which is a subsegment of the mainstream audience, the colour choices should be considered carefully.

In addition to guidance to advertisers, this thesis provides clear social benefits when it comes to advertising vegetarian food products. As vegetarianism has been proven to provide health and environmental benefits (Berners-Lee et al., 2012; Arora et al., 2017), it is beneficial for the wellbeing of our planet if advertisers know how to advertise their vegetarian products effectively, especially to the mainstream audience. As more and more vegetarian food products are developed, it is important to convince consumers that they should include these products in their diet. This thesis gives suggestions as to how this can be done by having identified how existing vegetarian food related advertisements use visual rhetorical figures when advertising to different consumer segments.

#### **6.4 Limitations**

As a qualitative study using the method of document analysis, this study provides sufficiently valid results. Due to the extensively and thoroughly conducted literature review, the existing theories were combined into a framework that provided good grounds for successful analysis of the collected advertisements. The results for the vegetarian segment and the mainstream audience segment align with the assembled theoretical framework, thus indicating that the methods were suitable for studying the phenomenon that was intended. Even the results that deviated from the assumptions that were made with regards to how each of the segments should be advertised to had grounds in the existing theoretical framework, e.g., the dual loop theory by Rossiter and Percy (1980).

When it comes to generalizing the results of this thesis to other product categories, it is difficult to say to which extent the results can be applied. It is clear that Chaiken's (1980) processing strategies are applicable to other product categories as well, as

generally people who are interested in certain topic are ready to spend more time processing an advertisement related to this topic. Consequently, complex visual figures can be used when advertising any products to consumers who are interested in the topic. However, the product category of vegetarian food is unique as it can evoke quite negative reactions in some consumers, which is why the results related to the use of moderate versus radical claims may not be applicable elsewhere. Also, the target segments in this research were defined based on the level of interest the different segments would have towards vegetarian food products. This type of categorization may not be possible with other product categories. For example, financial matters, i.e., price, may be the determining factor when segmenting consumers of other product categories.

The size of the sample provides a limitation to the reliability of the results. 11 advertisements were enough to reach sufficient saturation for the purpose of this thesis, but most likely more advertisements would be needed to provide reliable, consistent results. For example, with a bigger sample, the connection between textual ad copy that suggest a dietary change and categorization into the meat reducer segment might become more evident.

Even though it was justified that document analysis can be used as a sole research method as it provides a realistic view into the phenomenon (Bowen, 2009), perhaps some other method could have been used to complement the results. For example, interviews could have been conducted in order to assess how people from the three segments interpret the collected advertisements. This would have demonstrated whether consumers react to the advertisements as suggested by the categorization done in chapter 5.6.

Another limitation to the study is the nature of images and their interpretation: different people interpret images in different ways. Even though there are rules and studies regarding how different visual figures are generally interpreted by the viewer, the process of deciphering images is different for everyone. For example, the cultural background has an important impact on how people see images (McQuarrie & Mick, 1999). Thus, the study is limited as it is based on the interpretations of one author. Despite relying on extensive theoretical framework regarding visual rhetorical figures

and print advertising objective approach, this author will subconsciously have let her Finnish background, interest in the topics of vegetarianism and visual arts and academic approach influence the process of analysis. It should also be noted that even the most dedicated consumers will not read the advertisements as thoroughly and systematically as this author has done, which indicates that the results as such may not be applicable to real-life situations.

## **6.5 Suggestions for future research**

As it was found that verbal ad copy can effectively impact how the visual rhetorical figures are interpreted, future research could focus on analysing this combined effect more thoroughly. For example, McQuarrie and Mick's (1996) study could be used to analyse the verbal rhetorical figures of advertisements together with visual rhetorical figures, as this was the study that inspired the authors to extend their focus on visual rhetorical figures and utilize their framework for advertising language in the analysis of visual images.

Another possible topic for future research inspired by McQuarrie and Mick (1996) would be to focus on visual tropes and schemes in vegetarian food advertisements. In this thesis, metaphor was chosen as the sole trope of close inspection, but it would be interesting to carry out comprehensive analysis with the aim to identify all of the visual tropes and schemes utilized in vegetarian food advertisements.

A more general aspect to study would be whether consumers are at all interested in print advertisements related to vegetarian food products. Phillips and McQuarrie (2002) state that as the number of advertisements has increased over time, consumers have become more adept at interpreting complex advertisements, but have also lost interest in paying attention to advertising in general. Thus, it would be beneficial for the wellbeing of the planet to study whether traditional advertising even is effective at communicating the benefits of vegetarian food to consumers and convincing them to purchase and use these products.

## 7 REFERENCES

- Apostolidis, C. & McLeay, F. (2016). It's not vegetarian, it's meat-free! Meat eaters, meat reducers and vegetarians and the case of Quorn in the UK. *Social Business*, 6(3), 267–290. doi: 10.1362/204440816X14811339560938
- Arora, A. S., Bradford, S., Arora, A. & Gavino, R. (2017). Promoting vegetarianism through moralization and knowledge calibration. *Journal of Promotion Management*, 23(6), 889–912. doi: 10.1080/10496491.2017.1323263
- Basit, T. (2003). Manual or electronic? The role of coding in qualitative data analysis. *Educational Research*, 45(2), 143–154. doi 10.1080/0013188032000133548
- Beilin, L.J. (1994). Vegetarian and other complex diets, fats, fiber, and hypertension. *American Journal of Clinical Nutrition*, 1130S–5S. doi: 10.1093/ajcn/59.5.1130S
- Berners-Lee, M., Hoolohan, C., Cammack, H. & Hewitt, C. N. (2012). The relative greenhouse gas impacts of realistic dietary choices. *Energy Policy*, 43(1), 184–190. doi: 10.1016/j.enpol.2011.12.054
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative research journal*, 9(2), 27. <https://doi.org/10.3316/QRJ0902027>
- Carson, D. (2001). *Qualitative marketing research*. Retrieved from <https://methods-sagepub-com.pc124152.oulu.fi:9443/book/qualitative-marketing-research-carson>
- Changing the World Through Consumption: Oatly and the Contradictions of Political Engagement. (2018). Conference Papers - International Communication Association, 1–28. Retrieved from <http://web.a.ebscohost.com.pc124152.oulu.fi:8080/ehost/pdfviewer/pdfviewer?vid=7&sid=abdbf3be-c557-4b61-84ce-4d484ba2e075%40sessionmgr4008>
- Chaiken, S. (1980). Heuristic versus systematic information processing and the use of source versus message cues in persuasion. *Journal of Personality and Social Psychology*, 39(5), 752–766. doi: 10.1037/0022-3514.39.5.752
- Chowdhury, R. M. M. I., Olsen, G. D. & Pracejus, J. W. (2008). Affective Responses to Images in Print Advertising. *Journal of Advertising*, 37(3), 7–18. doi: 10.2753/JOA0091-3367370301
- Clayton, G. (2017). *Color Basics: Hue, Value & Chroma*. Retrieved December 1, 2020, from [https://sites.harding.edu/gclayton/Color/Topics/001\\_HueValueChroma.html](https://sites.harding.edu/gclayton/Color/Topics/001_HueValueChroma.html)
- Cole, M. & Morgan, K. (2011). Vegaphobia: derogatory discourses of veganism and the reproduction of speciesism in UK national newspapers. *The British Journal of Sociology*, 62(1), 134–153. doi: 10.1111/j.1468-4446.2010.01348.x

- Crowley, A. E. (1993). The two-dimensional impact of color on shopping. *Marketing Letters*, 4(1), 59–69. doi: 10.1007/BF00994188
- De Backer, C. J. S. & Hudders, L. (2015). Meat morals: relationship between meat consumption consumer attitudes towards human and animal welfare and moral behavior. *Meat Science*, 99(1), 68–74. doi: 10.1016/j.meatsci.2014.08.011
- Forceville, C. (2008). Pictorial and multimodal metaphor in commercials. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 178–204). Armonk, N.Y.: M.E. Sharpe.
- Fox, N. & Ward, K. (2008). Health, ethics and environment: A qualitative study of vegetarian motivations. *Appetite*, 50(2/3), 422–429. doi: 10.1016/j.appet.2007.09.007
- Gorn, G. J., Chattopadhyay, A., Tracey Yi & Dahl, D. W. (1997). Effects of color as an executional cue in advertising: They're in the shade. *Management Science*, 43(10), 1387–1400. doi: 10.1287/mnsc.43.10.1387
- Gurney, J. (2010). *Color and light: A guide for the realist painter*. Kansas City, Mo.: Andrews McMeel.
- Hoek, A. C., Luning, P. A., Stafleu, A. & de Graaf, C. (2004). Food-related lifestyle and health attitudes of Dutch vegetarians, non-vegetarian consumers of meat substitutes, and meat consumers. *Appetite*, 42(3), 265–272. doi: 10.1016/j.appet.2003.12.003
- Hoek, A. C., Luning, P. A., Weijzen, P., Engels, W., Kok, F. J. & de Graaf, C. (2011). Replacement of meat by meat substitutes. A survey on person- and product-related factors in consumer acceptance. *Appetite*, 56(3), 662–673. doi: 10.1016/j.appet.2011.02.001
- Janda, S. & Trocchia, P. J. (2001). Vegetarianism: Toward a greater understanding. *Psychology & Marketing*, 18(12), 1205–1240. doi: 10.1002/mar.1050
- Ketelaar, P., van Gisbergen, M.S. & Beentjes J.W.J (2008). The dark side of openness for consumer response. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 114–136). Armonk, N.Y.: M.E. Sharpe.
- Kleine, S. S. & Hubbert, A. R. (1993). How do consumers acquire a new food consumption system when it is vegetarian? *Advances in Consumer Research*, 20(1), 196–201. Retrieved from <http://web.a.ebscohost.com.pc124152.oulu.fi:8080/ehost/pdfviewer/pdfviewer?vid=32&sid=abdbf3be-c557-4b61-84ce-4d484ba2e075%40sessionmgr4008>
- Kotler, P., Keller, K. L., Brady, M., Goodman, M. & Hansen, T. (2012). *Marketing management* (2<sup>nd</sup> ed.). Harlow: Pearson Education.
- Laestadius, L. I., Neff, R. A., Barry, C. L. & Frattaroli, S. (2016). No meat, less meat, or better meat: Understanding NGO messaging choices intended to alter meat



- consumption in light of climate change. *Environmental Communication*, 10(1), 84–103. doi: 10.1080/17524032.2014.981561
- Larsen, V. (2008). What the symbol can't, the icon can: The indispensable icon/symbol distinction. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 68–82). Armonk, N.Y.: M.E. Sharpe.
- Lim, D., Baek, T. H., Yoon, S. & Kim, Y. (2020). Colour effects in green advertising. *International Journal of Consumer Studies*, 44(6), 552–562. doi: 10.1111/ijcs.12589
- Madden, T. J., Hewett, K. & Roth, M. S. (2000). Managing images in different cultures: A cross-national study of color meanings and preferences. *Journal of International Marketing*, 8(4), 90–107. doi: 10.1509/jimk.8.4.90.19795
- McQuarrie, E. F. & Mick, D. G. (1996). Figures of rhetoric in advertising language. *Journal of Consumer Research*, 22(4), 424–438. doi: 10.1086/209459
- McQuarrie, E. F. & Mick, D. G. (1999). Visual rhetoric in advertising: Text-interpretive, experimental, and reader-response analyses. *Journal of Consumer Research*, 26(1), 37–54. doi: 10.1086/209549
- McQuarrie, E.F. & Phillips, B.J. (2008). Advertising rhetoric: An introduction. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 3–19). Armonk, N.Y.: M.E. Sharpe.
- Meyers-Levy, J. & Peracchio, L. A. (1992). Getting an angle in advertising: The effect of camera angle on product evaluations. *Journal of Marketing Research (JMR)*, 29(4), 454–461. doi: 10.2307/3172711
- Meyers-Levy, J. & Peracchio, L. A. (1995). Understanding the effects of color: How the correspondence between available and required resources affects attitudes. *Journal of Consumer Research*, 22(2), 121–138. doi: 10.1086/209440
- Meyers-Levy, J. & Peracchio, L. A. (1996). Moderators of the impact of self-reference on persuasion. *Journal of Consumer Research*, 22(4), 408–423. doi: 10.1086/209458
- Middlestandt, S. E. (1990). The effect of background and ambient color on product attitudes and beliefs. *Advances in Consumer Research*, 17(1), 244–249. Retrieved from <http://web.a.ebscohost.com.pc124152.oulu.fi:8080/ehost/pdfviewer/pdfviewer?vid=51&sid=abdbf3be-c557-4b61-84ce-4d484ba2e075%40sessionmgr4008>
- Miles, M. B. & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2<sup>nd</sup> ed.). Thousand Oaks: Sage.
- Mitchell, A. A. & Olson, J. C. (1981). Are product attribute beliefs the only mediator of advertising effects on brand attitude? *Journal of Marketing Research (JMR)*, 18(3), 318–332. doi: 10.2307/3150973

- Myers, M. D. (2013). *Qualitative research in business & management* (2<sup>nd</sup> ed.). Thousand Oaks (CA): Sage.
- Peracchio, L. A. & Meyers-Levy, J. (1994). How ambiguous cropped objects in ad photos can affect product evaluations. *Journal of Consumer Research*, 21(1), 190–204. doi: 10.1086/209392
- Peracchio, L. A. & Meyers-Levy, J. (1997). Evaluating persuasion-enhancing techniques from a resource-matching perspective. *Journal of Consumer Research*, 24(2), 178–191. doi: 10.1086/209503
- Peracchio, L. A. & Meyers-Levy, J. (2005). Using stylistic properties of ad pictures to communicate with consumers. *Journal of Consumer Research*, 32(1), 29–40. doi: 10.1086/429599
- Phillips, B. J. & McQuarrie, E. F. (2002). The development, change, and transformation of rhetorical style in magazine advertisements 1954-1999. *Journal of Advertising*, 31(4), 1–13. doi: 10.1080/00913367.2002.10673681
- Phillips, B.J. & McQuarrie, E.F. (2004). Beyond visual metaphor: A new typology of visual rhetoric in advertising. *Marketing Theory*, 4(1–2), 113–136. doi: 10.1177/1470593104044089
- Piazza, J., Ruby, M. B., Loughnan, S., Luong, M., Kulik, J., Watkins, H. M. & Seigerman, M. (2015). Rationalizing meat consumption. The 4Ns. *Appetite*, 91(1), 114–128. doi: 10.1016/j.appet.2015.04.011
- Pracejus, J. W., Olsen, G. D. & O’Guinn, T. C. (2006). How nothing became something: white space, rhetoric, history, and meaning. *Journal of Consumer Research*, 33(1), 82–90. doi: 10.1086/504138
- Rossiter, J. R. & Percy, L. (1980). Attitude change through visual imagery in advertising. *Journal of Advertising*, 9(2), 10–16. doi: 10.1080/00913367.1980.10673313
- Rothgerber, H. (2013). Real men don’t eat (vegetable) quiche: Masculinity and the justification of meat consumption. *Psychology of Men & Masculinity*, 14(4), 363–375. <http://dx.doi.org.pc124152.oulu.fi:8080/10.1037/a0030379>
- Schroeder, J.E. (2008). Visual analysis of images in brand culture. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 277–296). Armonk, N.Y.: M.E. Sharpe.
- Scott, L. M. (1994). Images in advertising: The need for a theory of visual rhetoric. *Journal of Consumer Research*, 21(2), 252–273. doi: 10.1086/209396
- Shepard, R. N. (1978). The mental image. *American Psychologist*, 33(2), 125–137. <http://dx.doi.org.pc124152.oulu.fi:8080/10.1037/0003-066X.33.2.125>

- Textile Institute & Best, J. (2012). *Colour design: Theories and application*. Retrieved from <http://web.a.ebscohost.com.pc124152.oulu.fi:8080/ehost/ebookviewer/ebook/ZTAwMHh3d19fNjgwNjQzX19BTg2?sid=0c4e7d33-d703-4c0d-b3c0-6ca115dc9ce3@sdc-v-sessmgr01&vid=0&format=EB&rid=1>
- Tuomi, J. & Sarajärvi, A. (2018). *Laadullinen tutkimus ja sisällönanalyysi* (Uudistettu laitos). Helsinki: Kustannusosakeyhtiö Tammi.
- Vandermoere, F., Geerts, R., De Backer, C., Erreygers, S. & Van Doorslaer, E. (2019). Meat consumption and vegaphobia: an exploration of the characteristics of meat eaters, vegaphobes, and their social environment. *Sustainability*, 11(14), 3936. Retrieved from <https://www.mdpi.com/2071-1050/11/14/3936>
- Wang, K.Y. & Peracchio, L.A. (2008). Reading pictures: Understanding the stylistic properties of advertising Images. In E.F. McQuarrie & B. J. Phillips (Eds.), *Go figure! New directions in advertising rhetoric* (pp. 205–226). Armonk, N.Y.: M.E. Sharpe.

## EMPIRICAL DATA

Atria. (2018). *Osavuosikatsaus 2018*. Retrieved November 6, 2020, from [https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria\\_osa\\_vuosikatsaus-q3\\_18\\_esitys\\_su.pdf](https://www.atria.fi/contentassets/8c6814fa1e8a498c8718b36149a7abb9/atria_osa_vuosikatsaus-q3_18_esitys_su.pdf)

Gwynn, S. (n.d.). Quorn repositions as sustainable choice with focus on carbon footprint. *Campaign*. Retrieved November 6, 2020, from <https://www.campaignlive.co.uk/article/quorn-repositions-sustainable-choice-focus-carbon-footprint/1670406>

Hesburger (2020, August 26) [Fast food restaurant page] Retrieved October 13, 2020, from <https://www.facebook.com/hesburger/photos/a.10150715920357089/10158770741502089>

Hiltl Vegetarian Restaurant Peaceful Hunting Season. (2019, October 4). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/hiltl\\_vegetarian\\_restaurant\\_peaceful\\_hunting\\_season](https://www.adsoftheworld.com/media/print/hiltl_vegetarian_restaurant_peaceful_hunting_season)

Jordan, V. (2020, June 11). Meat is tasteless – Veganz. Retrieved November 9, 2020, from [https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking\\_source=search\\_projects\\_recommended%7CVeganz](https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking_source=search_projects_recommended%7CVeganz)

Liza Salad Dressings Cow. (2011, July 2). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/liza\\_salad\\_dressings\\_cow](https://www.adsoftheworld.com/media/print/liza_salad_dressings_cow)

McDonald's Veggieburger. (2010, July 20). Retrieved April 7, 2021, from [https://www.adsoftheworld.com/media/print/mcdonalds\\_veggieburger](https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger)

Oatly Does a Body Better - Shredded Oats. (2017, December 12). Retrieved November 9, 2020, from [https://www.adsoftheworld.com/media/print/oatly\\_oatly\\_does\\_a\\_body\\_better\\_shredded\\_oats](https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats)

Smithers, R. (2020). Vegan food company provokes with M\*\*\* F\*\*\* advertising campaign. *The Guardian*, Retrieved November 11, 2020, from <https://www.theguardian.com/lifeandstyle/2020/aug/03/vegan-food-company-provokes-advertising-campaign-meatless-farm-coronavirus>

Spiller, N. & Bakhashwain, H. (2014, March 7). Mo Farrah Ad campaign. *Quorn Project*. Retrieved November 6, 2020, from <https://quornblog.weebly.com/blog/mo-farrah-ad-campaign>

Valio. (2020, September 4). In Facebook [Foodservice distributor page]. Retrieved November 6, 2020, from <https://www.facebook.com/valiosuomi/videos/1058817074538689/>

**Appendix 1****ADDITIONAL INFORMATION ON THE ADVERTISEMENTS**

ADVERTISEMENT	CREATORS OF THE ADVERTISEMENT
Valio Mifu (Valio, 2020)	Not found
Atria Vegyu (Atria, 2018)	Not found
Hesburger Soijaveke (Hesburger, 2020)	Not found
Meatless Farm (Smithers, 2020)	Not found
McDonald's (McDonald's Veggieburger, 2010)	<p>Agency: Neue Digitale/Razorfish, Berlin, Germany</p> <p>Creative Director: René Lamberti</p> <p>Copywriter: Alexander Ardelean</p> <p>Art Director: Mauricio Franicevich Garcia</p> <p>Photographer: Jo Kirchherr, Banrap Photographers</p> <p>Creator information source: McDonald's Veggieburger. (2010, July 20). Retrieved April 7, 2021, from <a href="https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger">https://www.adsoftheworld.com/media/print/mcdonalds_veggieburger</a></p>
Quorn climate (Gwynn, n.d.)	Not found

---

Quorn health (Spiller & Bakhawain, 2014)	Not found
Liza Salad Dressings (Liza Salad Dressings Cow, 2011)	Agency: Talent, São Paulo, Brazil  Creative Directors: João Livi, Alexandre Nego Lee  Art Directors: Guilherme Martins, Alex Gonçalves  Copywriter: Alexandre Catarino  Agency Producer: Ingo Santos  Illustrator: Marco Furtado  Creator information source: Liza Salad Dressings Cow. (2011, July 2). Retrieved November 9, 2020, from <a href="https://www.adsoftheworld.com/media/print/liza_salad_dressings_cow">https://www.adsoftheworld.com/media/print/liza_salad_dressings_cow</a>
Oatly (Oatly Does a Body Better - Shredded Oats, 2017)	Agency: Miami Ad School, New York, USA  Creative Director: Mina Mikhael  Art Directors: Shao Tsai, Yudy Angulo Rojas  Copywriter: Michael Crawford  Creator information source: Oatly Does a Body Better - Shredded Oats. (2017, December 12). Retrieved November 9, 2020, from <a href="https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats">https://www.adsoftheworld.com/media/print/oatly_oatly_does_a_body_better_shredded_oats</a>
Veganz (Jordan, 2020)	Client: Veganz

---

---

Agency: Philipp und Keuntje

CGI: Carioca Studio

Creative Directors: Sönke Schmidt, Philip Wienberg

Ad copy: Hagen Dohr, Lukas Bausch

Illustration: Vera Jordan

Creator information source: Jordan, V. (2020, June 11).  
Meat is tasteless – Veganz. Retrieved November 9,  
2020, from  
[https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking\\_source=search\\_projects\\_recommended%7CVeganz](https://www.behance.net/gallery/98700139/Meat-is-tasteless-Veganz?tracking_source=search_projects_recommended%7CVeganz)

Hiltl (Hiltl Vegetarian Restaurant  
Peaceful Hunting Season, 2019)

Agency: Ruf Lanz, Zurich, Switzerland

Creative Direction: Markus Ruf, Danielle Lanz

Art Direction: Mario Moosbrugger, Isabelle Hauser

Copywriter: Markus Ruf

Account Executive: Marc Gooch

Creator information source: Hiltl Vegetarian Restaurant  
Peaceful Hunting Season. (2019, October 4). Retrieved  
November 9, 2020, from  
[https://www.adsoftheworld.com/media/print/hiltl\\_vegetarian\\_restaurant\\_peaceful\\_hunting\\_season](https://www.adsoftheworld.com/media/print/hiltl_vegetarian_restaurant_peaceful_hunting_season)

---